J. Carter

with C. W. King's kind regards.

Q. HORATIUS FLACCUS

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Alexander Ziwet

Q. HORATII FLACCI OPERA

ILLUSTRATED FROM ANTIQUE GEMS

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CAMBRIDGE

THE TEXT REVISED, WITH AN INTRODUCTION,

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PREFACE

TO illustrate the poetry of Horace by the aid of antique gems is far from being a novel idea; in fact, there is a very obvious analogy in nature between these works of the most elaborate and imaginative of all ancient arts, and those most polished and graceful of all productions of the classic muse. Several attempts have consequently been made with the same view, at the head of which stands pre-eminent the edition brought out by Pine in the years 1733-7, under the patronage of Frederick, Prince of Wales, and William-Augustus, Duke of Cumberland, a sumptuous and beautiful specimen of copper-plate engraving at its best period, but which has long ago passed into the category of rare and expensive bibliographical curiosities.

There is however one essential difference between Pine's system of illustration and that projected by myself as more consistent with the nature of the undertaking, on which (together with the employment of the sister-art, now superseding chalcography for all such purposes,) the present edition may justly claim some originality in its plan. The former, with all subsequent imitators, has drawn upon other branches of ancient art besides the glyptic for his supply of materials, copying medals to as large an extent as engraved gems; and even, by a much more censurable incon-

gruity, introducing, when their assistance failed him, numerous *fancy designs*, inspired by the taste of the age of Louis XV., not of Augustus. There is yet another, and more serious defect, common to all the attempts of my predecessors in this direction. The gem-subjects they employ are in no one instance drawn after the *originals*, but are merely the reduced copies of other copies, being wholly taken from published plates, and necessarily losing in the repetition of the drawing, all the spirit, and too often the real intention of their supposed prototypes. Besides this drawback, the selection of the gems themselves was in many instances made with small critical discrimination, compositions glaringly modern by their style, being often admitted in all good faith as antique examples of the best period. Add to this that Pine had but a very limited supply of even these unsatisfactory aids at his command, the large and magnificent publications that bring the more important cabinets within our reach, not having made their appearance until somewhat later in the century.

As to the edition now offered to the lovers of Horace and of classical art, all its originality and all its value as a *pictorial* work, consist in an exclusive dependence upon the resources of the glyptic art alone, and upon the judicious employment of those resources. Through their instrumentality I hope to call up, still bright and unchanged, before the reader's eye, the actual forms that in town and country surrounded the living poet, and moulded his thoughts after their own image. Thus far and no farther do my editorial labours extend; I have no ambition to be ranked amongst the innumerable host of commentators and critics,

> 'whose unwearied pains
> Made Horace dull,'

my object being to make his beauties shine forth more brightly upon the modern world by supplying it with the means for the better appreciation of them. I boldly under-

take, in good hope of success, to illustrate my author's ideas by precisely the same pictorial renderings of them as he would himself have selected had such a method of enhancing the attractions of a book been fashionable in his day. And this assertion, presumptuous as it may appear to the uninitiated, may be substantiated with little difficulty. All persons conversant with ancient art are aware that engraved gems filled exactly the same place in the Roman world as prints on paper do in the modern: all subjects,

"Quidquid agunt homines, votum, timor, ira, voluptas,"

being embodied in their medium, and by means of impressions, circulated all over the empire. No theme was too high or too low for their scope, the profoundest mysteries of religion, and the broadest caricature, imperial majesty and the puffs of a quack-doctor, with every other expression of the various feelings of our nature, claimed gems for their exponents.

The resources therefore of the glyptic art are of all others the most unfailing, when accessible in all their fulness, to him that seeks after such remains of antiquity as throw light upon ancient customs and modes of thought. Gems comprehend within their proper domain the subjects of all the other branches of creative art, statuary, painting, numismatics; nay, go far beyond them all in what relates to religious usages, portraiture, domestic life, and the creations of fancy and of humour. And, for my special purpose, their representations of all such objects possess the inestimable advantage of being already reduced, and presented to the eye in the form sanctioned beforehand by antique taste as the best adapted for the embellishment of the printed page.

Gems moreover have a peculiar claim to be enlisted in the service of that poet, who was the favourite and intimate friend—

'quem vocas "dilecte" Mæcenas'—

of one, himself the most enthusiastic amateur in them, and the

warmest patron of gem-engravers. Horace, doubtless, had often been called upon to admire each fresh addition to the cabinet of his Etruscan benefactor, and discussed with him its beauties as they reclined 'sub arta vite' at his Sabine farm, whilst the invalid statesman 'smoothed his care-worn brow' in cheerful converse with the bard. Perhaps the latter caught from such a sight many a bright and joyous thought now enshrined in his verse; nay more, the unfading immortality of these vehicles of art tempts one to indulge the pleasing illusion, truly an 'amabilis insania,' that amongst the numerous intagli decorating these pages, some one or two may actually have charmed the eye and stimulated the imagination of the tasteful poet.

The main principle directing my choice amongst the immense store of such materials placed at my disposal by the kind assistance of many eminent amateurs (whom I now thank for their essential services in furthering my object) has been to consult the interests of archæology no less than those of fancy and the muse. With this view historic portraits and memorials of important events were the primary object of my researches, and have been introduced as extensively as my success permitted; and this, indeed, has so far exceeded my first expectations as to render my ancient portrait gallery unusually complete. But, from the very nature of the art supplying my materials, by far the larger part fall within the province of mythology, a branch of classical study on which, if critically examined, they throw the clearest light. It has therefore been my endeavour to make the most of their assistance in this particular by the largest possible variety in the choice of subjects, and by bringing together all the different types that set forth the same religious idea in the various phases of its development. For this purpose my collection will offer the gods and heroes of Greece and Italy, imaged forth in every successive style from the solemn grotesqueness of Pelasgic and Etruscan art (whence much has here been drawn, it being a rich mine as yet almost unexplored for such

a purpose) through the pure and perfect forms of mature Hellenic schools down to the flowing and languid elegance of the commencing Decline. In this way the present series of designs will serve as a guide to the student of ancient creative art, as well as to the investigator of ancient fable; furnishing precisely the same information on these heads (but far more copiously and correctly) as does Spence's "Polymetis," an obsolete book, but the only one of its kind in our language: or even the much more recent and better executed "Galérie Mythologique" of Millin. The examples here offered of the forms under which the invisible things of antiquity were embodied, are in point of number equal to those presented in the above-named publications, whilst, as regards fidelity to their originals and artistic merit in execution, every one with the slightest knowledge of drawing will at once recognise their immense superiority over all previous attempts of the kind. The capabilities of that peculiarly English art, wood engraving, when seconded by the skill and taste of a draughtsman experienced in this very peculiar style of work, such as I have had the good fortune to secure for the present undertaking, have a great advantage over the previous method of copper-plate engraving in reproducing on paper the actual effect of glyptic work, whether in cameo or intaglio. There is a certain harshness of outline inseparable from the other process that is peculiarly objectionable when one wishes to render in the print the softly moulded contours of Grecian work in gems.

But to return to the character of these illustrations: to select those relating to the historical and mythological allusions of my author was comparatively an easy task, the sole limit being the possibility of discovering amongst my available means the exact subjects required, or, sometimes, the uncertainty of their attribution. But something more, and of great importance, yet remained—the grand criterion of ingenuity and good taste in a task like this. Many of the poems presented no salient point connected with either history or fable;

therefore making it the business of the illustrator to seek out some graceful creation of the glyptic artist's fancy that shall image forth the predominant thought of the whole piece with an easily recognizable allusiveness. Pine, in most cases, evaded the difficulty by inventing, and not very happily, designs of his own to tell the story required; I, on the other hand, have honestly and courageously faced it, and lavished over my pages a wealth of picturesque and symbolical compositions whose beauty and instructiveness will, it is hoped, obtain indulgence for the straining some few amongst them will have to endure from the reader's ingenuity before they fit the sense they at least embellish, if not illustrate.

It remains for me to indicate the chief sources which have furnished means in abundance, whether well or ill employed, of carrying out a long-cherished scheme; means which used aright are charms that enable the skilful necromancer to call up the beauteous spectres of the classic Past, and bring back the Augustan poet to this world of ours, surrounded and irradiated by the actual forms and ideas amongst whom he lived. The gem-cabinet of the British Museum, elevated at last to a worthy *status* amongst the others of Europe by its recent acquisitions, more especially that of the magnificent Blacas Collection, has been largely laid under contribution by me on this occasion, chiefly on account of its easy accessibility to all lovers of the study, thanks to the enlightened policy and skilful arrangements of the directors of that department. It is to be hoped that my now bringing a few samples of its richness before the public eye may direct the attention of men of taste towards the remaining treasures in the Museum cases, especially as they can at last be studied there with so much facility and pleasure. Another quarter whence great assistance has been derived is the "Impronte Gemmarie," a collection of six hundred casts from gems unpublished previously to the year 1831, and selected for either beauty of work or interest of subjects; brought out by Cades, under the superintendence of the Instituto Archeologico of Rome. Two

reasons have induced me to employ this series as largely as possible—its great variety in subjects that in so many instances exactly met my requirements; and the genuine antiquity of the works themselves, stamped as it is with the warranty of the best judges upon that point anywhere to be found. The circumstance, also, that many of the originals have in the interval since their first publication come into the possession of English amateurs, owing to the sale in London of the cabinets then containing them (as notably that of Dr. Nott), was a further inducement, since they now possess a peculiar interest as fresh additions to the treasures of art accumulated in this country; and, what is still more to the present purpose, have not become hackneyed by frequent publication, like the long-celebrated masterpieces of the Italian and French cabinets. The Beverley Gems, which had during half a century vanished from the knowledge of all interested in such matters (being supposed to have been purchased in their entirety by Catharine II. for incorporation into the huge collection at the Hermitage), have recently been exhumed from the banker's vaults which so long concealed them, and thrown open to me for minute examination by the kindness of the present owner, grandson to the noble founder of the cabinet. Happily proving of a character more than justifying the high reputation they enjoyed before lost to the world, they have enriched my series with many subjects equally appropriate and interesting, and such as otherwise I had sought for in vain. The grand Continental cabinets (notably of Paris and Berlin), have also, it will be seen, contributed many well-known works, but which have never before received full justice at the hands of their publishers. And, finally, many small private collections in this country, obligingly communicated to me, have, upon investigation, been found to yield much that was valuable for my purpose, and to be furnished by them alone. But I cannot conclude this account of the principles of my plan, and of the sources for carrying it out, without gratefully acknowledging how materially my work has been forwarded by the assistance

of Mr. Maskelyne, Professor of Mineralogy at Oxford, who has permitted me to search for whatever best suited my requirements in his very extensive collection of electrotypes, formed with equal taste and judgment from the choicest gems in every important cabinet, whether national or private, now in existence. Lastly, it is necessary to mention that some of the cuts, taken from gems in my own possession, have made their appearance in other books, but are introduced here when nothing equally appropriate to the place was obtainable from any other quarter; and also that wherever no name is appended I have been unable to ascertain the ownership of the intaglio from which that particular cast was taken.

C. W. KING.



INTRODUCTION

THOUGH it would be out of place in an edition like this to dwell at any length on the criticism of our author, yet in justice to myself a few remarks must be made. It will hardly I think be disputed by competent judges that Horace is one of the most difficult Latin writers, almost or quite as difficult as Virgil by the intrinsic qualities of his genius and his style; while the obscurity is accidentally increased by the sources being far more troubled from which his text has to be derived.

Not a single manuscript has survived the deluge that swept away the old classical world: the most ancient are posterior to the great Carlovingian revival. Italy appears to possess none of any great age or authority: the best so far as is known of those now in existence are found in the libraries of Switzerland and Paris; though the most valuable of these have been but recently collated, and many of them, for one half of Horace at least, are still unknown to us. The most important English manuscript belongs to Queen's College Oxford. Bentley found it of much use in his edition: through the great kindness of Mr. Nettleship of Lincoln College I am in possession of a fuller collation of it. It appears to me to be equal to any of the Swiss or Paris manuscripts, with the sole exception of Orelli's oldest Bernese; and it is often tenacious of the genuine spelling, as in *mercennarius pilleolus Zmyrna*, &c.; some of which so far as I know appear for the first time in the present edition.

It was in 1837 and 1838 that Orelli published his popular edition, with the readings of the oldest Bernese and other

Swiss manuscripts. These however were not given with the accuracy and completeness which are now required. The chief merit of Ritter's edition published in 1856 and 1857 is a fuller and more accurate collation of these same manuscripts; to which collation I have had to trust entirely in the satires and epistles. In 1864 Mr. O. Keller gave to the world his revision of the odes and epodes, accompanied by a most elaborate critical apparatus, a collation of the Paris manuscripts of the tenth and later centuries, the readings elicited from Horace's scholiasts, and the 'Testimonia Veterum'. We find also in this edition a collation by Mr. H. Usener of the oldest Bernese, which professes to be more accurate than Ritter's, with what truth I am unable to say. Keller's colleague Mr. A. Holder has not yet given us the satires and epistles. This I much regret for other reasons, and because we are promised a fuller account there of the codices employed in both portions of the work.

Keller's theory of the relations of the several manuscripts and the readings of the scholiasts to one another, and of their comparative importance, is so complicated that I can hardly realise it to myself. Agree with it I cannot; for it leads him to place in the more interpolated classes the oldest Bernese and the 'antiquissimus Blandinius'. The general opinion of late critics seems to me indisputably true, that this Bernese is far the best of existing codices: it appears to be at least a century older than any of the rest; and it was just in that interval that designed interpolation began to be rife. Unfortunately it is very incomplete: it wants twelve whole odes and portions of more than twenty other odes or epodes: of the rest of Horace it contains only the first three satires and the Ars.

I do not pretend to decide on the relative merits of the other Swiss and of the Paris MSS.; nor would it I think be easy to do so. But no editor of Horace can forbear to offer an opinion on the long-lost 'Blandinii' of Cruquius, by which the criticism of Horace is at once so greatly complicated and

so immensely benefited. Since Bentley all or almost all the most sagacious scholars have looked upon what Cruquius names his 'antiquissimus Blandinius' as by far the most precious recorded manuscript of the author; and with them I entirely concur. No one I believe now doubts the essential good faith of Cruquius; but in his days the art of collation was ill understood, and we are often left in total ignorance, often in doubt as to what his manuscripts really contained. The 'antiquissimus' is much more unerring in the satires and epistles than in the odes: in the latter its readings seem often to be interpolated, though on the whole superior to those of any other codex. Yet so far as I am able to judge there are many passages, generally involving however but a single word or so, where it would be impossible to say whether it has the true or the false reading, unless we had some higher authority able to control and overrule both it and all our other existing authorities.

For English readers I need scarcely say that, with one memorable exception, I do not believe in the spuriousness of any existing poem of Horace or of any portion of any one of them. There is not a tittle of outward evidence for such a supposition, either in any manuscript or in any scholiast or grammarian. Horace for a man of his powers I look upon as a very unequal writer, and many of his poems I do not rate very highly. But his style throughout is his own, borrowed from none who preceded him, successfully imitated by none who came after him. The Virgilian heroic was appropriated by subsequent generations of poets, and adapted to their purposes with signal success: the hendecasyllable and scazon of Catullus became part and parcel of the poetical heritage of Rome; and Martial employs them only less happily than their matchless creator. But the moulds in which Horace cast his lyrical and his satirical thoughts, were broken at his death. The style neither of Persius nor of Juvenal has the faintest resemblance to that of their common master: Statius whose hendecasyl-

lables are passable enough, has given us one alcaic and one sapphic ode, which recal the bald and constrained efforts of a modern schoolboy. I am sure he could not have written any two consecutive stanzas of Horace; and, if he could not, who could? And then to suppose that forgeries of whole poems or portions of poems should have taken place, and yet left no trace of the fact behind them, during ages when he was in every public and private library! For that they certainly must have had their origin at an early period, say before the time of Quintilian, is admitted I believe by all judicious advocates of such forgeries: to give them a later date would lead to endless contradictions and absurdities.

That the custom of fathering spurious works on famous writers was prevalent in those days is notorious enough. All know the minor poems attributed to Virgil. Now whatever others may think, I hold it to be a demonstrable truth, though this is not the place to enlarge upon it, that Virgil, to take one sample of them, never wrote any Culex whatever; that the Culex we now have was forged little if at all later than the time when the Aeneid was published, by some one who wished to adorn with a Batrachomyomachia the apotheosis of the Italian Homer; and that this is the very poem which was accepted as Virgil's by Lucan when he exclaimed 'et quantum mihi restat ad culicem'; by Statius when in the preface to his Silvae he writes 'sed et culicem legimus et batrachomyomachiam agnoscimus, nec quisquam est illustrium poetarum qui non aliquid operibus suis stilo remissiore proluserit' (a good commentary on the causes of its origin); by Martial, Suetonius, and others. And so Suetonius speaks of having had in his hands elegies and letters attributed to Horace, but in his opinion spurious. Surely however forgeries like these, common in modern as in ancient times, lend no support to the theory that long spurious passages could have been introduced among the genuine works of Horace and Virgil during the only ages in which those forgeries could possibly have been composed.

For I now come to the one memorable exception alluded to above: I mean of course the eight verses prefixed in a few MSS. to Satire I 10: 'Lucili quam sis mendosus—ut redeam illuc'. One might compare them with the four lines which in some books precede 'Arma virumque cano'. These eight lines are omitted by the greater part of the better MSS. and are unknown to the old scholiasts. External evidence is therefore much against them; and yet they are found in *some* of our most ancient copies. The verses themselves were not, I unhesitatingly assert, and could not have been written by Horace. Yet they are as old or almost as old as the satire itself; and were composed by some man of education, well-acquainted with the matters in dispute, one who had formed his style in an older school than that of Horace or Virgil, and yet was a convert to the modern style, one for instance in the position of Maecenas or Augustus. The peculiar cast of these verses, and the fact that they have come down among the works of Horace and yet could not have been generally accepted as his, seem to me to speak volumes in favour of the essential genuineness of his works, uniform in their manner and found in all codices alike.

But why do I dwell on points so generally conceded in this country? Because in Germany a very different opinion widely prevails among the most distinguished scholars who have edited or criticised Horace. In 1859 the most eminent classical publisher in Germany issued a handsome volume of six hundred pages written by Mr. O. F. Gruppe: it is called 'Minos: upon the interpolations in the Roman poets, especially Horace, Virgil and Ovid'. Why it is called Minos, I don't know: Rhadamanthine it is in temper, if in nothing else. More than half the book is given to prove that a large portion of Horace's odes, among them some of the noblest, are wholly or partly spurious: one of the wholly spurious is III 29 Tyrrhena regum progenies. One would have believed this book to be a sorry jest, if it were not too pointless for that, and a reductio ad absurdum of the theory in question.

But no, I find the latest numbers of the Rhenish Museum admit papers of an exactly similar tenour and spirit, in which odes are mutilated in the most merciless manner. Before Gruppe indeed Hofman Peerlkamp, a man of real learning in his way and of much reading in the later Latin poets, was hardly less wild in his mode of dealing with the odes of Horace and the Aeneid. Some of his comments, such as those on Carm. III 29 5-12 are enough to make any one blush who feels that a philologer should be something more than a pedant at his desk ignorant of men and things. Near the beginning of the Aeneid he rejects a passage closely imitated by Ovid.

But unfortunately not only men like these, but such scholars as Ritschl, Meineke, Haupt and many of their most distinguished pupils, representing too very different schools of thought, though they do not push the matter to such lengths as Gruppe or Peerlkamp, yet pronounce for the spuriousness either of whole odes or of many passages in the odes. Bentley's edition of Paradise Lost seems to me to afford a most valuable analogy. From a want of sympathy with Milton's highest efforts and from his ignorance of or contempt for many of his author's favourite sources of knowledge, such as the Italians and the Romances of his own country, he cuts out many of the grandest lines in the poem. He often has on his side a sort of prosaic logic; but all who have a feeling for the higher truth of genius have their indignation tempered by a strong sense of the ludicrous. In the same spirit the Romans would have received the maunderings of a Gruppe or Peerlkamp, occasioned by a crass ignorance of all the environments of Horace and of the sources, native and Greek, most of them now lost, from which he drew his materials of thought. For why, when any difficulty or apparent incongruity strikes us, should we lay it on the shoulders of a forger in the days of Tiberius or Nero, who would have striven rather to make rough places smooth than needlessly to increase a reader's perplexities? He would have known the grammar and pro-

sody of the language as well as Horace, and would have abhorred a false quantity as much as he. Peerlkamp pronounces the 3rd stanza of II 20 to be spurious, among other reasons because Horace would not have written *supernĕ*. But if Horace, so well-acquainted with Lucretius, would not have followed him in making the *e* short; still less would a writer of Nero's age. He condemns a large portion of I 12. O, but Quintilian quotes from this portion: 'tant pis' for Quintilian; then Quintilian too is spurious. It is fortunate that Bentley has only once or twice, and then in the case of single lines, given his weighty support to this doctrine of interpolated verses and poems. Ritter and Keller have shewn throughout a praiseworthy abstinence from this facile way of displaying critical acumen, as well as Orelli before them.

The text of Horace however as it is handed down in all known MSS. I believe to be in a far less satisfactory condition than many English editors suppose. Every one, whether he likes it or not, must introduce conjectures into his text, sometimes those of a known scholar, sometimes out of some interpolated codex or old edition. It is in vain for Mr. Macleane to exclaim that to desert the MSS. in any known case he holds to be inexcusable. We find in his text as in that of most others pure conjectures like the following: Carm. III 16 41 *Alyattei* for *Alyattici;* Epod. 4 8 *trium* for *ter;* Serm. I 10 86 *Bibule* for *Bibuli;* Epist. I 15 37 *corrector Bestius* for *correctus Bestius;* Ars 32 *unus* for *imus;* Epist. II 2 89 *huic ut Mucius ille* for *hic ut Mucius illi;* where he quietly observes: 'this is probably the true reading; . . . but how this should have got into all the known MSS. and nearly every edition, I do not understand': And many other readings have got into his text without his understanding; and yet he tells us in his preface that he has in *no single instance* adopted a conjecture of Bentley's or any body else's; that to desert the MSS. and resort to conjecture in the case of this author he holds to be inexcusable; and the like. Far different is the

spirit in which Horace's latest English editor Mr. J. E. Yonge of Eton deals with his author. Amid his laborious duties he has found time to improve in each edition on what he had done before; and in the last has not disdained to attend to the smallest evidence offered by MSS. and the minutest dicta of his critical predecessors Bentley, Lachmann and others.

Though I have carefully avoided admitting any correction into the text, except where opinion is nearly unanimous that some correction must be made, I feel sure that many passages yet need alteration, though I am not satisfied with any that has been proposed: indeed after so many centuries of criticism it is not easy to get a new hearing on any passage; and very many of us prefer from long habit our own mumpsimuses to the most brilliant sumpsimus. Yet in Carm. I 32 15 'mihi cumque salve' cannot surely be right; nor in Serm. II 6 59 'Perditur'; nor in the Ars 65 'palŭs'; though neither 'medicumque salve', nor 'porgitur', nor 'palus diŭ aptaque' sounds to me Horatian. In other passages the MSS. vary in such a way as to prove that the readings of most must be, of all probably are conjectural, as in Carm. I 12 31; II 3 11; IV 6 17; Epod. 9 17; Epist. II 2 199. In very many cases half of the MSS. (often the 'antiquissimus Blandinius' alone or with a few others) have one reading, the others so different a one as to throw doubt on all, in our utter ignorance of their mutual relations: so Carm. III 24 4 'Apulicum, publicum' or 'Ponticum'; I 8 2 'Te deos' or 'Hoc deos'; III 5 37 'inscius' or 'aptius'; IV 4 36 'Indecorant' or 'Dedecorant'; 6 21 'victus' or 'flexus'; 7 15 'pater' or 'pius'; Serm. II 3 303 'demens' or 'manibus'; Epist. I 18 19 'Dolichos' or 'Docilis'; II 2 212 'iuvat' or 'levat'; and the like. Our perplexities are much the same whether we give or do not give a preponderating weight to the 'antiquissimus Blandinius'; and often too the relations of the scholiasts to the MSS. are not easy to determine.

Bentley's tact in the use of manuscripts is so great that I have

always been ready to defer to him there; but of the hundreds of conjectures which he either made himself or adopted or approved, few indeed are those I have admitted into the text, feeling as I do how ignorant we are of the origin and drift of many of the poet's allusions. Yet in Serm. II 4 19 I could not but accept 'musto Falerno'; and I will mention a few instances where emendations more than plausible have been made, though I have not ventured to introduce them into the text:

Carm. I 23 5 'Nam seu mobilibus veris inhorruit Adventus foliis, seu virides rubum Dimovere lacertæ, Et corde et genibus tremit'. From habit many of us look on the first verse as highly poetical: it seems to me scarcely classical, and surely it is not common sense. The fawn's heart is said to beat, its knees to shake, if the advent of spring shivers with (or to, or whatever the construction may be) the lightly moving leaves; or the lizards stir the bramble. The scholiasts explain it as an hypallage for 'folia inhorruerunt adventu veris'. The advent of spring then must mean when the 'genitabilis aura favoni' begins to blow freshly and steadily; that is, on some day in the month of February. But in the Italian forests the lightly moving leaves come almost or quite as late as in the English; and the zephyr blowing steadily for days together would be the last thing to startle a fawn. Now just suppose with Bentley and some others before him, that VERIS took the place of VEPRIS: then *adventum* or *ad ventum* would at once be changed to *adventus*. Then how admirably 'mobilibus vepris inhorruit Ad ventum foliis' tallies with what goes before and what comes after.

Carm. I 2 39: the special pleading of Orelli and others in favour of 'Mauri peditis' had once more weight with me than it now has. Neither his illustrations of *pedes*, which strike me as missing the real point, nor the 'Gætulæ urbes, genus insuperabile bello' of Virgil, at all tend to convince me that 'Marsi peditis' is not far finer and more appropriate. Ib. 25 19: I retain the 'Aridas frondes hiemis sodali Dedicet Hebro' found in all MSS., read by the scholiasts, and appa-

rently imitated by Claudian when he speaks of the Rhine and Danube as 'boreae Martique sodales'. Both Virgil and Horace are fond of allusions to the Hebrus: the latter speaks of it as 'nivali compede vinctus'. It is likely enough the point of the allusion was to be found in some lost Greek poet: and how many of the earliest Greek poetical legends were connected with Thrace! And yet Bentley's 'euro', the dedicating the dry leaves to a cold boisterous wind seems to us a far more appropriate thought. If not in Horace's time, yet very soon after, Ἕβρος and εὖρος must have been almost or quite identical in the Greek pronunciation; and the corruption, if it be one, doubtless dates very far back, long before Claudian or the scholiasts. Still more enticing is Ianus Ulitius' emendation in Epist. I 18 46 'Aeoliis (*i. e.* Cumanis) onerata plagis' for the 'Aetolis' of MSS.: see Gratius Cyneg. 35 and Pliny XIX 2 § 11. Bentley thinks Horace would have rather said *Cumanis;* but there appears an almost satirical elevation of style in this epistle. And if 'Aetolis' has any meaning at all, would he have been more likely to bring the Calydonian boar into a familiar epistle?

Still less than any of the above proper names can I accept in Carm. II 13 14 'navita Bosporum Poenus perhorrescit neque ultra cet.': what can it mean? Horace, illustrating his own unlooked for peril, says that men only guard against dangers near at hand and expected, while it is often the unforeseen that carries off men and nations: the soldier fears the Parthian arrows, the Parthian fears Italian chains. Why then should the Punic skipper fear nothing besides or beyond the straits of the Bosporus? what special business has he there? surely nearer home there are his own Syrtes, at least as perilous? The scholiasts often take a common-sense view of things: Acron says 'aut Poenum pro quolibet nauta dixit, aut Bosporum pro quolibet freto': Porphyrion 'Bosporum. Fauces sunt Pontici maris, unde longissime Africa sit: quod (? quid) ita Poenus navita eum perhorrescat? numquid ergo Bosporum pro quolibet freto posuit?' If 'Bosporum' can mean the

Syrtes, well and good. Most editors do not even allude to the difficulty: Orelli says that Poenus is for Tyrius and Sidonius. But in Horace's time Poenus could no more be used for Tyrian or Sidonian than Yankees now for English; though in the mouth of an Indian 'English' became 'Yankees'; and in that of an antique Roman Φοῖνιξ passed into Poenus. And Tyrians and Sidonians did not dwell on the shores of the Bosporus. If in a corrupt text, say that of Shakespeare, one found it said that the Calais skipper fears nothing beyond the straits of Gibraltar, one perhaps would first make a desperate effort to turn the straits of Gibraltar into those of Dover; as the scholiasts would make the Bosporus into the Syrtes. He would then bethink himself that Shakespeare uses Calais 12 times, and (as is the fact) that the first folio spells it Callice, Callis, Calice, and Calis: he would then remember that even Fox always spoke of Cadiz as Cales, and cry εὕρηκα, it is the Cales or Cadiz skipper who fears nothing beyond the straits of Gibraltar. But Shakespeare is so corrupt, while the MSS. contain every letter of Horace! Editors therefore do not care to recollect that the Thyni, Thuni or Thoeni lived all along the shore of the Bosporus, and to accept Lachmann's *Thynus* or *Thoenus* for *Poenus*: a corruption perhaps as old as the author's lifetime. Yet even this I have not put into the text.

Some of these conjectures restore as I believe what Horace wrote, though I must repeat that I am well aware how apt we are to misapprehend him from our ignorance of the sources both native and Greek, from which he derived the motives which determined his choice. Let me give an instance or two of what I mean: Carm. III 4 45 we read 'Qui terram inertem, qui mare temperat Ventosum, et urbes regnaque tristia Divosque mortalisque turbas Imperio regit unus aequo'. Here Bentley asks 'iam dic obsecro quid sibi velit *urbes et mortales turbas*: enimvero hoc ineptum est et tautologia mera': and for *urbes* he reads *umbras*, which has been accepted by many, Haupt among others: various other conjectures have been

made, such as *Ventosum et orbem.* But years ago on reading in Ennius' Epicharm. frag. VII Vahlen, 'Haece propter Iuppiter sunt ista quae dico tibi, Quoniam mortalis atque urbes beluasque omnis iuvat', I felt instinctively that Horace had these lines in his mind: and perhaps others from the same poem now lost.

III 29 5 'eripe te morae, Nec [Ne] semper udum Tibur et Aefulae Declive contempleris arvum cet.': Lachmann, from utter ignorance of what the poet is speaking of, has positively assassinated this beautiful passage by reading *Hic* for *Nec.* And yet this has been adopted by Haupt and Peerlkamp: the comments of the latter are lamentable to peruse. But in Epist. I 7 29 Bentley's famous *nitedula* for *volpecula* deserves all praise; it is brilliant; is what Horace ought to have written;—but I sadly fear did not write, not from ignorance probably, but because he had in his thoughts some old-world fable whose foxes were not as our foxes; though Lachmann passionately supports it, and Haupt and many others have it in their texts. Bentley's Horace is a great monument of power and learning; but from the nature of the case few of his 700 or 800 new readings have the merit which belongs to this and others mentioned above. Very many awake in us the same feeling of repulsion which his Milton vagaries arouse, such as his 'Strictis in juvenes unguibus'; his 'fixis oculis' for 'siccis', against which Milton's 'Sight so deform what heart of rock could long Drie-ey'd behold' rises up in judgment. Others shew a hypercritical and prosaic over-refining, such as 'iterare cursus Cogor relectos' for 'relictos', made by N. Heinsius as well, who errs in the same way from want of poetical insight; and so perhaps in the Ars 423 'artis litibus' for 'atris': others again are quite gratuitous, such as 'Fulmine sustulerit corusco' for 'caduco'.

A few passages which could not be brought conveniently under any of the preceding heads, and which if left without comment might excite the surprise of some readers, will now

be briefly touched upon. There are more things in Horace than in most authors, about which a reader from long association will have his own opinion, and prefer his own to an editor's judgment. The very first lines, in which I have ended the sentence with 'nobilis', and joined on 'Terrarum —deos' to what follows, will sound strange to some ears. But this arrangement has for many ages had advocates, as may be seen from Bentley who rejects it, and Macleane who accepts it. Much of the hesitation I felt in consequence of its not having been more generally admitted, has been removed by the emphatic advocacy of Dr. Kennedy. According to the usual punctuation vss. 7—10 appear to me to have no construction at all: with mine all is plain: the infinitive and the nominatives both joined with one *iuvat* are quite Latin and Horatian, as IV 29 'Me nec femina nec puer Iam nec spes animi mutua creduli, Nec certare iuvat mero Nec vincire novis tempora floribus': then with the construction of 6—10 we might compare Epist. I 17 33 'Res gerere et captos ostendere civibus hostis Attingit solium Iovis et caelestia temptat'. In ancient Rome too as in modern England high office and vast wealth, more than aught else, raised men to the sky. If any object to the awkwardness of concluding the sentence with v. 5, I would say that this awkwardness is mere habit, and would point to the striking parallel in the last ode of the 3rd book, written in the same metre and forming the epilogue to the odes as this forms the prologue: there too the first sentence ends with v. 5; and the second ends with v. 9; and similar rhythms abound in Horace's odes: comp. I 3 33; 33 9; 36 9; III 11 29; 19 17; IV 3 9, etc.

Horace more than most of his contemporaries is in the habit of lengthening in the arsis short syllables ending in a consonant. But we find a few more serious difficulties: Carm. I 15 36 we have 'Ignis Iliacas domos': I cannot believe that the *is* can be long: *sanguis* and *pulvis* are entirely different: and the correction *Pergameas* is a very rude one. In the glyconic of the Greeks and Catullus a trochee is the ordinary

base of the verse. I am disposed therefore to think that Horace has here followed the same rule, to which he was perhaps led by the Greek word *Iliacas* following. Similarly in III 5 17 'Si non periret inmiserabilis' no specious correction has been made: in this place Alcaeus and the Greeks could use at discretion a short syllable; and Horace for once has perhaps imitated them in this. Thus Catullus three times has a trochee for the second foot of a sapphic. Owing to these metrical difficulties some distinguished scholars have pronounced these odes or part of them to be forgeries. I cannot too strongly express my dissent from this: any one after Horace who *could* have written them, would have been certain to observe the strictest rules of metre and prosody. Carm. II 20 13 Horace did not write 'Daedaleo ocior': the old Bernese and other high authorities have *notior*, which if a gloss suits the sense and context admirably, far better than *tutior*, *audacior* or any other conjecture. Very perplexing is III 14 11 where the same Bernese and many good MSS. and some scholia have 'male nominatis': it reads like a very ancient metrical correction; but the conjecture 'male inominatis' I do not like, and 'male ominatis' of the 'antiq. Blandinius' cannot be right; any more than in Aen. XII 648 'Sancta ad vos anima atque istius inscia culpae'; where a very simple correction would be 'anima, a! atque', three *a*'s for two: or Juvenal x 54 'Ergo supervacua aut perniciosa petuntur, which suits neither metre nor context: an easy correction would be 'Ergo, supervacua aut *ut* perniciosa petuntur, Propter quae fas est genua incerare deorum?'

We come to a much vexed and most vexing passage in III 4 9 'Me fabulosae Volture in Apulo Altricis (Nutricis) extra limen Apuliae': here *Apuliae* cannot be right, as first the repetition of *Apulo* and *Apuliae* seems to have no point; and then the *a* is essentially long. The Greeks for metrical purposes often lengthened short syllables in proper names; and in such words the Latins followed them; and even lengthened occasionally such syllables in Latin words: thus we have *Apūlia*

in the satires; and some of the later poets ventured on *pāla-tia* and *Văticanus*. But to *shorten* an essentially long Italian syllable like the *a* of *Apulia* or *Appenninus* would be portentous in classical times. One might explain the corruption in two ways: either *Apuliae* was a marginal gloss, and, as so often happens, has supplanted the word it was meant to explain, as for instance 'limina Dauniae' which Ritter and others have adopted: or else the copyist's eye was caught by the *Apulo* of the preceding verse, and he wrote down *Apuliae* for some other feminine ending in *iae* or *ae*: Bentley suggests 'Nutricis (or, Altricis) extra limina sedulae'. Mr. Yonge and, quite independently of him, one in whose judgment and taste I have the greatest confidence, have proposed 'limina villulae'. To this I feel the following objection: diminutives, used to such excess in the language of the people, in the comic poets, in Catullus and others, almost disappeared from the higher poetry of the Augustan and later ages: most of all perhaps in the Aeneid and similar poems, and next to them in the odes of Horace. Though *puera* had vanished from the language, Virgil may be said in the Aeneid to have rejected *puella*, as it occurs only twice in the same conventional phrase 'pueri innuptaeque puellae', borrowed probably from an older poet: *villarum* is found in the eclogues; but *villa* never appears in the Aeneid. Now though Horace in his odes does use *villa* and often *puella*, I would not venture to introduce on mere conjecture the double diminutive *villula*, any more than *puellula* or *ocellulus* or the like. It is said he has *parmula*: but the motive of that ode is a sportive self-abasement, and 'my poor shield' has its point. Again, though that might be used to defend *villula*, if found in all the MSS., it can hardly justify its introduction on mere conjecture.

In connexion with the above I will now speak of another puzzling passage: III 24 3 'Caementis licet occupes Tyrrhenum omne tuis et mare Apulicum' or 'Ponticum' or 'publicum' of MSS. If *Apulicum*, which is scarcely Latin, be older than the other words, then it too may be a marginal

gloss and have superseded 'et superum mare' or the like. But both *Ponticum* and *publicum* seem to have higher authority in their favour than it has: as *Ponticum*, adopted by Ritter, appears as much out of place as the Poenus in the Bosporus, I have with much unwillingness accepted Lachmann's 'Terrenum omne tuis et mare publicum', for *Tyrrhenum* sounds to me genuine, and *terrenum* to my ear has not a Horatian ring.

Carm. III 29 6 *Aefulae*, not *Aesulae* of all editions: the *f* is found in some of the best MSS. of Horace, in the best of the scholiasts, as well as of Livy, as shewn by Huebner in the Hermes I p. 426; who completes the proof by citing three inscriptions, one of them Greek, in which the gentile names Aefolanus, Aefulanus, Αἰφουλανός occur.

Epod. v 87 'Venena (magnum) fas nefasque, non valent Convertere humanam vicem': I have thus arranged this obscure passage, with one point of difference as Lambinus has done: the meaning is 'venena (id quod magnum est) fas nefasque valent convertere, humanam vicem non valent'. Lambinus has shewn with his usual brilliancy that this is a good Latin construction, citing among other passages Cic. ad Att. x 1 4 'istum, qui filium Brundisium de pace misit, ... me legatum iri non arbitror' *i.e.* istum arbitror legatum iri, me non arbitror. But *magnum* I do not think can be joined with 'fas nefasque'; I have therefore made it parenthetical, where it seems to me to have much force. *Venena* can upset the natural order of right and wrong, as shewn by what precedes: comp. Virgil's 'fas versum atque nefas', Ovid's 'fasque nefasque Confusura ruit: but they *cannot* change the retribution due to mortals according to their deeds; which you therefore will incur; for 'Diris agam vos, cet.': for this use of *vicem* comp. 'fors et Debita iura vicesque superbae Te maneant ipsum'. The explanations of Orelli and others I cannot even understand; nor have any conjectures the least probability, neither Bentley's, nor Haupt's modification 'Venena maga non fas cet.'; nor Keller's 'humana invicem'.

Let me touch concisely on a few more passages: Carm. I 1 13 I am unable to decide between 'dimoveas' and 'demoveas'.

4 8 though I have retained the ordinary reading of editions here, I believe that MS. authority properly interpreted indicates that Horace wrote not *urit* but *uissit* (*i.e.* visit, as Bentley and before him Rutgersius read): the MSS. of Plotius, who quotes this passage in his book de metris, appear to have *ussit* or *iussit*; clearly therefore he did not find in his Horace *urit*, and he is of course a much older authority than any existing MS.: the old Bernese fails us in this ode, nor do the scholiasts either of them quote or explain this verse. Several of the oldest of Keller's Paris MSS. have *uisit;* one of the oldest Swiss and one of the oldest Paris MSS. have *urit* written on an erasure, that is some older reading. Oddly enough a Bodleian MS. cited by Bentley has *uissit.* It seems to me then more than probable that Horace wrote *uissit*, a common way of spelling *visit* in his day: comp. the well known passage in Quintilian I 7 20 'quid quod Ciceronis temporibus paulumque infra, fere quotiens *s* littera media vocalium longarum vel subiecta longis esset, geminabatur? ut *caussae cassus divissiones:* quomodo et ipsum et Vergilium quoque scripsisse manus eorum docent': and to illustrate this we find in inscriptions of that date *causa* and *caussa* side by side over and over again. Ribbeck's proleg. p. 445 will shew how often Virgil's MSS. especially P, the best on this head, retain traces of the *ss:* thus among 50 other cases we find in geor. I 167 *provissa*, and, a very suggestive instance for us, Aen. V 637 *iussa*, i.e. *uissa*, for *visa.* By Quintilian's time the usage in this as in most other points of orthography had settled itself, and we find only *visus*, *misit*, but *missus*, though chance might have ruled it *missit* and *misus:* comp. the next words of Quintilian 'atqui paulum superiores etiam illud quod nos gemina dicimus *iussi*, una dixerunt'. When therefore *uissit* became obsolete, some traditions rightly kept *uisit;* others altered the unknown form to *iussit* or *ussit;* and then the unmeaning perfect was changed to *urit.* None of the passages quoted

to support this use of it, least of all the Greek φλέγει, which = accendit, seems at all applicable; but Venus dancing in the moonshine, while her husband is away visiting the stithies of the Cyclops, is a beautiful picture. I 7 27 I leave 'auspice Teucro' of most MSS.: the old Bernese fails us here: though 'auspice Teucri' of many MSS. seems certainly to have been read by the Acron scholiast: Bentley's 'Phoebo', accepted by many, is also specious. 20 10 *Tum* for *Tu* is not I think necessary. 26 9 *Pimplea* for *Pimplei* can hardly be right. II 2 2 Lambinus' 'Abditae' would render this obscure stanza somewhat less dark. 13 23 though I still think 'discretas' more poetical, I ought I fear to have read 'discriptas', which has far higher authority on its side: see Buecheler's learned discussion in the Rhein. Mus. vol. 13 n. f. p. 598—604, though I do not admit that the sense requires the latter. 17 14 whether Horace wrote *Gyas*, *Gyges*, or *gigas* I cannot decide. 20 6 and 7 my mode of arranging this passage, which is the scholiast's, seems to me more poetical and to give a better sense, than those of most of the editors. III 20 7 'tibi praeda cedat Maior an illi', *i.e.* tibi potius cedat an illi: this reading of all MSS. has I think been most successfully supported by Macleane against Peerlkamp's 'Maior an illa', accepted by Orelli and Haupt: he cites an exact parallel from Cic. ad Q. fratr. I 1 13 'maioraque praeferant fasces illi ac secures dignitatis insignia quam potestatis': the way in which Latin writers sometimes use adjectives for adverbs is very striking. IV 1 22 'lyra, fistula, Berecyntia'; here and in many other places, such as Epist. I 2 32 'hominem', 6 31 'putes', the readings of the 'antiq. Blandin.' alone or with few other MSS. are more elegant and to be preferred to those of all the other MSS. together; but on the other hand the 'terras' of this MS. in Epist. I 3 4 for the 'turres' of all others is a corruption; and many such like might be pointed out in the odes.

III 27 5 'Rumpit', 15 'vetat': though Bentley has proved the first and Lambinus the second of these indicatives to be

necessary, they will surprise perhaps many of my readers, as all recent English editors without exception have 'Rumpat' and 'vetet' and so have the best known German commentators, Orelli, Ritter and others. Who Galatea was, or what Horace meant by entering into such curious details of augury in the mingled pathos and sportiveness of these first stanzas, we do not know; but as explained by Lambinus and Bentley the sequence of the argument is clear enough. May the goddess be guided on their way by the *parra*, the *canis*, etc.: such omens are fatal for a traveller: a serpent too darting athwart your path is cause for breaking off a journey begun. Here 'rumpat', as Bentley shews, has no proper sense, though Macleane quietly observes 'Bentley appears to have mistaken the meaning of the passage'. Though 'rumpat' has got into most MSS. by attraction of the preceding subjunctives, yet properly considered the indicative has most authority on its side: several of the best of Keller's Paris MSS. have it; and, what is more decisive, the best codices of both the Acron and Porphyrion scholia attest it, though the inferior MSS. conceal this by senseless interpolation and are unskilfully followed even by the latest editor of these scholia, Hauthal. I, the poet continues, a careful observer for one for whom I have fears, will summon from the east the raven and see whether its cry is propitious. Yes, all is well: it has uttered its cry on the right hand: you may journey with good fortune wherever you list. And there both the woodpecker and the crow by appearing on the left shew that they too do not forbid you to set out. *vetat* is a conjecture of Lambinus, or else of the Vatican MS. in which he says he found it; yet it is undoubtedly true, the *vetet* having come from the attraction of the preceding subjunctives, a very common source of error in Horace's MSS. Otherwise the passage itself has no meaning, and is in direct contradiction to other authorities: Cicero, de divin. I 83, asks 'cur a dextra corvus, a sinistra cornix faciat ratum?'; and Plautus asin. 260 says 'Picus et cornix ab laeva, corvus porro (parra) ab dextera Consuadent'; and

aulul. 616 the miser boding evil cries 'Non temere est quod corvos cantat mihi nunc ab laeva manu'. Yet Orelli reads *vetet* and coolly remarks 'tenerior hic sensus videtur'; and Macleane observes that *vetet* is required by the sense: he did not hold that philology like philosophy begins in wonder, and that it is perilous to contradict Lambinus and Bentley when in conjunction.

Epod. 1 5 Ritter's 'si est' (*write* 'sist') 'superstite' for 'si superstite' or 'superstite' of MSS. is probably right. 9 17 'Ad hunc' has most authority; but what Horace did here write it is not possible to say: *ad hunc* may = ad solem. 10 2 the old Bernese has 'Maevium'; but other MS. authority in Horace and Virgil is in favour of spelling this worthy's name 'Mevius'. Carm. saec. 65 'aras' of ant. Bland. and many MSS. is more exquisite than 'arces'. Epist. I 2 1 'Maxime' I have written with Haupt and others, as a proper name: it was a very common cognomen, and a P. Lollius Maximus appears in later times: it cannot stand thus isolated for 'maxime natu' or 'maxime fratrum.' 5 12 'Quo mihi fortuna' of all the best MSS. I retain: comp. Aen. IV 98 'aut quo nunc certamine tanto', and Conington's note. 5 16 'dissignat', 7 6 'Dissignatorem': inscriptions and the best MSS. prove these to be the right spellings. Ars 197 I see no reason for adopting the conjecture 'pacare tumentes'. 394 'urbis' is better attested than 'arcis'.

The manuscripts of Horace, with the partial exception perhaps of the old Bernese, are not such safe guides in orthography, as those of Virgil for instance or Lucretius. But in Horace too, for reasons which I have fully stated in the introduction to my Lucretius, I have clung as much as possible to the best tradition preserved in the oldest MSS. especially where we have the old Bernese: as instances of spellings unquestionably right, though neglected in editions for the most part, take the following: 'praegnas, Dannvius, Paelignus, paelex, raeda, scaena, Thraex' as well as 'Thrax', 'Zmyrna,

querqueta, Quintus, Quintilius' but 'Quinctius' in conformity with inscriptions: 'mercennarius, pilleolus, comissabere, holus, holusculum'; nor have I avoided variety in 'fenore, faenere' 'foenere' I believe to be barbarous: 'formidolosus, formidulosus, pinna, penna'. I have not deserted the MSS. even in those cases where variety was the rule in classical times, such as the assimilation of prepositions and the use of *es* or *is* in the accus. plural: my reasons I have stated fully in the introduction to my Lucretius. Even the best editors, such as Haupt, who attempt to introduce an arbitrary consistency, are often inconsistent, often too give us what Horace certainly did not write: Keller's edition of the odes is a more flagrant instance of this arbitrariness. Of course I am aware I do not always get from the MSS. what Horace wrote; but that I cannot help. Thus in half of Horace we have the guidance of the old Bernese which gives us *is* in the accus. far oftener than other MSS. Clearly therefore in other parts they must often mislead us: thus in Epist. I 20 27 our best MSS. have all 'decembres'; but Priscian VII 85, in shewing that both *decembres* and *decembris* were in use, quotes our verse to prove that Horace here used the latter form. The satires and epistles, perhaps from having been less frequently copied than the odes, appear to me to retain in the MSS. a form somewhat more antique than the odes do: the Bernese, as was said above, has only the first three satires and the Ars of this half of Horace; and in the Ars 114 it once retains the nomin. *divos;* and in these satires and the Ars has five instances of the enclitic *st;* all of which of course I keep. Doubtless Horace oftener used such forms; but it does not follow that he *always* gave this *os*, as his contemporary Augustus on the other hand in his res gestae always has *us* after another *u*. Again, though no doubt he always pronounced *est* as an enclitic *st*, when otherwise an inadmissible elision would be the consequence, as in Carm. I 3 37 *ardui est*, IV 3 21 *tui est*, 24 *tuum est* (pronounced *tuust*, with a slight nasal sound for the *m*), and hundreds of similar cases, it by no means follows that

he always or generally so wrote it: see what I say on this point in my Aetna n. to v. 5. Probably in prose they pronounced it as an enclitic in such cases. But, to judge from inscriptions, in more ancient times it was less frequently *written st*, than afterwards: a Greek I presume would have pronounced *μουστί* and *μου ἐστί* in the same way. Therefore I have never printed it as an enclitic, except in the five instances alluded to. Similarly in Epist. II 2 163 I print 'modo isto', though probably it was pronounced *modosto*. I could have wished my authorities had allowed me to write the relative *quidquid*; but the best MSS. so persistently give *quicquid*, that I have obeyed them: this form occurs too in the very ancient Lex Rubria and elsewhere. 'Obprobrium' is constantly attested by all our best MSS.: 'Vemens' I have written in Epist. II 2 120 for the 'Vehemens' of MSS: I should have done so in the other two instances where its quantity is not shewn by its position, as in Horace's time it could only be a dissyl.: perhaps too he always wrote 'reprendere' for 'reprehendere' of MSS. as twice he certainly did: our books all give us 'Pollio, Messala, paulum'.

That the odes of Horace all consist of stanzas of four lines, I neither affirm nor deny. We are so ignorant of the mode in which his odes were recited, that, where the verses are all the same as in the first ode, since there is no necessary pause at the end of each quatrain, I hardly know what a stanza means. Therefore I have not marked any stanzas in printing, as in odes evidently stanzaic they sufficiently declare themselves. But I will now conclude.

H. A. J. M.

Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS



I

MAECENAS atavis edite regibus,
o et praesidium et dulce decus meum,
sunt quos curriculo pulverem Olympicum
collegisse iuvat, metaque fervidis
evitata rotis palmaque nobilis.
terrarum dominos evehit ad deos
hunc, si mobilium turba Quiritium
certat tergeminis tollere honoribus;
illum, si proprio condidit horreo
quicquid de Libycis verritur areis.
gaudentem patrios findere sarculo

agros Attalicis condicionibus
numquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
luctantem Icariis fluctibus Africum
mercator metuens otium et oppidi
laudat rura sui: mox reficit rates
quassas, indocilis pauperiem pati.
est qui nec veteris pocula Massici
nec partem solido demere de die
spernit, nunc viridi membra sub arbuto
stratus, nunc ad aquae lene caput sacrae.
multos castra iuvant et lituo tubae
permixtus sonitus bellaque matribus
detestata. manet sub Iove frigido
venator tenerae coniugis immemor,
seu visa est catulis cerva fidelibus,
seu rupit teretes Marsus aper plagas.
me doctarum hederae praemia frontium
dis miscent superis, me gelidum nemus
nympharumque leves cum satyris chori
secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
quodsi me lyricis vatibus inseres,
sublimi feriam sidera vertice.





II

IAM satis terris nivis atque dirae
grandinis misit pater et rubente
dextera sacras iaculatus arces
terruit urbem,
terruit gentis, grave ne rediret
saeculum Pyrrhae nova monstra questae,
omne cum Proteus pecus egit altos
visere montis,
piscium et summa genus haesit ulmo,
nota quae sedes fuerat columbis,
et superiecto pavidae natarunt
aequore dammae.
vidimus flavum Tiberim retortis
litore Etrusco violenter undis

ire deiectum monumenta regis
templaque Vestae,
Iliae dum se nimium querenti
iactat ultorem, vagus et sinistra
labitur ripa Iove non probante u-
xorius amnis.
audiet civis acuisse ferrum,
quo graves Persae melius perirent,
audiet pugnas vitio parentum
rara iuventus.
quem vocet divum populus ruentis
imperi rebus? prece qua fatigent
virgines sanctae minus audientem
carmina Vestam?
cui dabit partis scelus expiandi
Iuppiter? tandem venias precamur
nube candentis umeros amictus,
augur Apollo;
sive tu mavis, Erycina ridens,
quam Iocus circum volat et Cupido;
sive neglectum genus et nepotes
respicis, auctor
heu nimis longo satiate ludo,
quem iuvat clamor galeaeque leves,
acer et Mauri peditis cruentum
vultus in hostem;
sive mutata iuvenem figura
ales in terris imitaris, almae
filius Maiae, patiens vocari
Caesaris ultor:
serus in caelum redeas diuque
laetus intersis populo Quirini,
neve te nostris vitiis iniquum
ocior aura

tollat. hic magnos potius triumphos,
hic ames dici pater atque princeps,
neu sinas Medos equitare inultos
te duce, Caesar.





III

SIC te diva potens Cypri,
sic fratres Helenae, lucida sidera,
ventorumque regat pater
obstrictis aliis praeter Iapyga,
navis, quae tibi creditum
debes Vergilium, finibus Atticis
reddas incolumem precor
et serves animae dimidium meae.
illi robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus, nec timuit praecipitem Africum
decertantem aquilonibus,
nec tristis hyadas, nec rabiem noti,
quo non arbiter Hadriae
maior, tollere seu ponere vult freta.
quem mortis timuit gradum,
qui siccis oculis monstra natantia,
qui vidit mare turbidum et

infamis scopulos Acroceraunia?
nequiquam deus abscidit
prudens Oceano dissociabili
terras, si tamen impiae
non tangenda rates transiliunt vada.
audax omnia perpeti
gens humana ruit per vetitum nefas.
audax Iapeti genus
ignem fraude mala gentibus intulit:
post ignem aetheria domo
subductum macies et nova febrium
terris incubuit cohors,
semotique prius tarda necessitas
leti corripuit gradum.
expertus vacuum Daedalus aera
pennis non homini datis:
perrupit Acheronta Herculeus labor.
nil mortalibus ardui est:
caelum ipsum petimus stultitia neque
per nostrum patimur scelus
iracunda Iovem ponere fulmina.





IIII

SOLVITUR acris hiemps grata vice veris et favoni,
trahuntque siccas machinae carinas,
ac neque iam stabulis gaudet pecus aut arator igni,
nec prata canis albicant pruinis.
iam Cytherea choros ducit Venus imminente luna,
iunctaeque nymphis gratiae decentes
alterno terram quatiunt pede, dum gravis Cyclopum
Vulcanus ardens urit officinas.
nunc decet aut viridi nitidum caput impedire myrto,
aut flore, terrae quem ferunt solutae;
nunc et in umbrosis Fauno decet immolare lucis,
seu poscat agna sive malit haedo.
pallida Mors aequo pulsat pede pauperum tabernas
regumque turris. o beate Sesti,
vitae summa brevis spem nos vetat incohare longam.
iam te premet nox fabulaeque manes

et domus exilis Plutonia; quo simul mearis,
nec regna vini sortiere talis,
nec tenerum Lycidan mirabere, quo calet iuventus
nunc omnis et mox virgines tepebunt.





V

QUIS multa gracilis te puer in rosa
perfusus liquidis urget odoribus
grato, Pyrrha, sub antro?
cui flavam religas comam,
simplex munditiis? heu quotiens fidem
mutatosque deos flebit et aspera
nigris aequora ventis
emirabitur insolens,
qui nunc te fruitur credulus aurea,
qui semper vacuam, semper amabilem
sperat, nescius aurae
fallacis. miseri, quibus
intemptata nites. me tabula sacer
votiva paries indicat uvida
suspendisse potenti
vestimenta maris deo.



VI

SCRIBERIS Vario fortis et hostium
victor, Maeonii carminis alite,
quam rem cumque ferox navibus aut equis
miles te duce gesserit.
nos, Agrippa, neque haec dicere nec gravem
Pelidae stomachum cedere nescii
nec cursus duplicis per mare Ulixei
nec saevam Pelopis domum
conamur, tenues grandia, dum pudor
inbellisque lyrae musa potens vetat
laudes egregii Caesaris et tuas
culpa deterere ingeni.
quis Martem tunica tectum adamantina
digne scripserit aut pulvere Troico
nigrum Merionen aut ope Palladis

Tydiden superis parem?
nos convivia, nos proelia virginum
sectis in iuvenes unguibus acrium
cantamus vacui, sive quid urimur,
non praeter solitum leves.





VII

LAUDABUNT alii claram Rhodon aut Mitylenen
aut Ephesum bimarisve Corinthi
moenia, vel Baccho Thebas vel Apolline Delphos
insignis, aut Thessala Tempe;
sunt quibus unum opus est intactae Palladis urbem
carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam;
plurimus in Iunonis honorem
aptum dicet equis Argos ditesque Mycenas:
me nec tam patiens Lacedaemon
nec tam Larissae percussit campus opimae,
quam domus Albuneae resonantis
et praeceps Anio ac Tiburni lucus et uda
mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo
saepe notus neque parturit imbres

perpetuo, sic tu sapiens finire memento
tristitiam vitaeque labores
molli, Plance, mero, seu te fulgentia signis
castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
sic tristis affatus amicos
'quo nos cumque feret melior fortuna parente,
ibimus, o socii comitesque.
nil desperandum Teucro duce et auspice Teucro:
certus enim promisit Apollo
ambiguam tellure nova Salamina futuram.
o fortes peioraque passi
mecum saepe viri, nunc vino pellite curas:
cras ingens iterabimus aequor'.





VIII

LYDIA, dic, per omnis
te deos oro, Sybarin cur properes amando
perdere, cur apricum
oderit campum, patiens pulveris atque solis.
cur neque militaris
inter aequales equitat, Gallica nec lupatis
temperat ora frenis?
cur timet flavum Tiberim tangere? cur olivum
sanguine viperino
cautius vitat, neque iam livida gestat armis
bracchia, saepe disco,
saepe trans finem iaculo nobilis expedito?
quid latet, ut marinae
filium dicunt Thetidis sub lacrimosa Troiae
funera, ne virilis
cultus in caedem et Lycias proriperet catervas?



VIIII

VIDES ut alta stet nive candidum
Soracte, nec iam sustineant onus
silvae laborantes, geluque
flumina constiterint acuto.
dissolve frigus ligna super foco
large reponens atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.
permitte divis cetera, qui simul
stravere ventos aequore fervido
deproeliantes, nec cupressi
nec veteres agitantur orni.
quid sit futurum cras fuge quaerere, et
quem sors dierum cumque dabit, lucro
appone, nec dulces amores
sperne puer neque tu choreas,

donec virenti canities abest
morosa. nunc et campus et areae
lenesque sub noctem susurri
composita repetantur hora,
nunc et latentis proditor intimo
gratus puellae risus ab angulo
pignusque dereptum lacertis
aut digito male pertinaci.





X

MERCURI, facunde nepos Atlantis,
qui feros cultus hominum recentum
voce formasti catus et decorae
more palaestrae,
te canam, magni Iovis et deorum
nuntium curvaeque lyrae parentem,
callidum quicquid placuit iocoso
condere furto.
te, boves olim nisi reddidisses
per dolum amotas, puerum minaci
voce dum terret, viduus pharetra
risit Apollo.
quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Troiae

castra fefellit.
tu pias laetis animas reponis
sedibus virgaque levem coerces
aurea turbam, superis deorum
gratus et imis.





XI

TU ne quaesieris (scire nefas) quem mihi, quem·tibi
finem di dederint, Leuconoe, nec Babylonios
temptaris numeros. ut melius, quicquid erit, pati,
seu plures hiemes seu tribuit Iuppiter ultimam,
quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. sapias, vina liques et spatio brevi
spem longam reseces. dum loquimur, fugerit invida
aetas: carpe diem, quam minimum credula postero.





XII

QUEM virum aut heroa lyra vel acri
tibia sumis celebrare, Clio?
quem deum? cuius recinet iocosa
nomen imago
aut in umbrosis Heliconis oris
aut super Pindo gelidove in Haemo,
unde vocalem temere insecutae
Orphea silvae
arte materna rapidos morantem
fluminum lapsus celerisque ventos,
blandum et auritas fidibus canoris
ducere quercus.
quid prius dicam solitis parentis
laudibus, qui res hominum ac deorum,
qui mare ac terras variisque mundum

temperat horis?
unde nil maius generatur ipso,
nec viget quicquam simile aut secundum:
proximos illi tamen occupavit
Pallas honores,
proeliis audax. neque te silebo,
Liber, et saevis inimica virgo
beluis, nec te, metuende certa
Phoebe sagitta.
dicam et Alciden puerosque Ledae,
hunc equis, illum superare pugnis
nobilem; quorum simul alba nautis
stella refulsit,
defluit saxis agitatus umor,
concidunt venti fugiuntque nubes,
et minax, quod sic voluere, ponto
unda recumbit.
Romulum post hos prius an quietum
Pompili regnum memorem an superbos
Tarquini fasces, dubito, an Catonis
nobile letum.
Regulum et Scauros animaeque magnae
prodigum Paulum superante Poeno
gratus insigni referam camena
Fabriciumque.
hunc et incomptis Curium capillis
utilem bello tulit et Camillum
saeva paupertas et avitus apto
cum lare fundus.
crescit occulto velut arbor aevo
fama Marcelli; micat inter omnis
Iulium sidus velut inter ignes
luna minores.

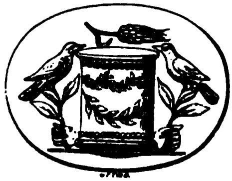
gentis humanae pater atque custos,
orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.
ille seu Parthos Latio imminentes
egerit iusto domitos triumpho,
sive subiectos Orientis orae
Seras et Indos,
te minor latum reget aequus orbem:
tu gravi curru quaties Olympum,
tu parum castis inimica mittes
fulmina lucis.





XIII

CUM tu, Lydia, Telephi
cervicem roseam, cerea Telephi
laudas bracchia, vae meum
fervens difficili bile tumet iecur.
tum nec mens mihi nec color
certa sede manet, umor et in genas
furtim labitur, arguens
quam lentis penitus macerer ignibus.
uror, seu tibi candidos
turparunt umeros inmodicae mero
rixae, sive puer furens
impressit memorem dente labris notam.
non, si me satis audias,
speres perpetuum dulcia barbare
laedentem oscula quae Venus
quinta parte sui nectaris imbuit.



felices ter et amplius
quos irrupta tenet copula nec malis
divolsus querimoniis
suprema citius solvet amor die.



XIIII

O NAVIS, referent in mare te novi
fluctus. o quid agis? fortiter occupa
portum. nonne vides ut
nudum remigio latus,
et malus celeri saucius Africo
antemnaeque gemant, ac sine funibus
vix durare carinae
possint imperiosius
aequor? non tibi sunt integra lintea,
non di quos iterum pressa voces malo.

quamvis Pontica pinus,
silvae filia nobilis,
iactes et genus et nomen inutile,
nil pictis timidus navita puppibus
fidit. tu nisi ventis
debes ludibrium, cave.
nuper sollicitum quae mihi taedium,
nunc desiderium curaque non levis,
interfusa nitentes
vites aequora Cycladas.





XV

PASTOR cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
ingrato celeris obruit otio
ventos ut caneret fera
Nereus fata: 'mala ducis avi domum,
quam multo repetet Graecia milite,
coniurata tuas rumpere nuptias
et regnum Priami vetus.
heu heu, quantus equis, quantus adest viris
sudor! quanta moves funera Dardanae
genti! iam galeam Pallas et aegida
currusque et rabiem parat.
nequiquam Veneris praesidio ferox
pectes caesariem grataque feminis
imbelli cithara carmina divides,
nequiquam thalamo gravis
hastas et calami spicula Gnosii
vitabis strepitumque et celerem sequi

Aiacem: tamen heu serus adulteros
crines pulvere collines.
non Laertiaden, exitium tuae
genti, non Pylium Nestora respicis?
urgent inpavidi te Salaminius
Teucer, te Sthenelus sciens
pugnae, sive opus est imperitare equis,
non auriga piger. Merionen quoque
nosces. ecce furit te reperire atrox
Tydides melior patre;
quem tu, cervus uti vallis in altera
visum parte lupum graminis inmemor,
sublimi fugies mollis anhelitu,
non hoc pollicitus tuae.
iracunda diem proferet Ilio
matronisque Phrygum classis Achillei;
post certas hiemes uret Achaicus
ignis Iliacas domos'.





XVI

O MATRE pulchra filia pulchrior,
quem criminosis cumque voles modum
pones iambis, sive flamma
sive mari libet Hadriano.
non Dindymene, non adytis quatit
mentem sacerdotum incola Pythius,
non Liber aeque, non acuta
sic geminant corybantes aera,
tristes ut irae, quas neque Noricus
deterret ensis nec mare naufragum
nec saevus ignis nec tremendo
Iuppiter ipse ruens tumultu.
fertur Prometheus addere principi
limo coactus particulam undique
desectam et insani leonis
vim stomacho apposuisse nostro.

irae Thyesten exitio gravi
stravere et altis urbibus ultimae
stetere causae cur perirent
funditus imprimeretque muris
hostile aratrum exercitus insolens.
compesce mentem: me quoque pectoris
temptavit in dulci iuventa
fervor et in celeres iambos
misit furentem. nunc ego mitibus
mutare quaero tristia, dum mihi
fias recantatis amica
obprobriis animumque reddas.





XVII

VELOX amoenum saepe Lucretilem
mutat Lycaeo Faunus et igneam
defendit aestatem capellis
usque meis pluviosque ventos.
impune tutum per nemus arbutos
quaerunt latentes et thyma deviae
olentis uxores mariti,
nec viridis metuunt colubras
nec Martialis Haediliae lupos,
utcumque dulci, Tyndari, fistula
valles et Usticae cubantis
levia personuere saxa.
di me tuentur, dis pietas mea
et musa cordi est. hic tibi copia
manabit ad plenum benigno
ruris honorum opulenta cornu.
hic in reducta valle caniculae
vitabis aestus et fide Teia

dices laborantis in uno
Penelopen vitreamque Circen.
hic innocentis pocula Lesbii
duces sub umbra, nec Semeleius
cum Marte confundet Thyoneus
proelia, nec metues protervum
suspecta Cyrum, ne male dispari
incontinentis iniciat manus
et scindat haerentem coronam
crinibus inmeritamque vestem.



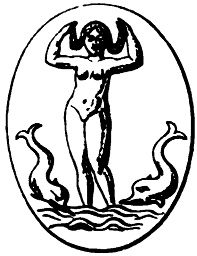


XVIII

NULLAM, Vare, sacra vite prius severis arborem
circa mite solum Tiburis et moenia Catili.
siccis omnia nam dura deus proposuit, neque
mordaces aliter diffugiunt sollicitudines.
quis post vina gravem militiam aut pauperiem crepat?
quis non te potius, Bacche pater, teque, decens Venus?
ac ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
debellata, monet Sithoniis non levis Euhius,
cum fas atque nefas exiguo fine libidinum
discernunt avidi. non ego te, candide Bassareu,
invitum quatiam nec variis obsita frondibus

sub divum rapiam. saeva tene cum Berecyntio
cornu tympana, quae subsequitur caecus amor sui
et tollens vacuum plus nimio gloria verticem
arcanique fides prodiga, perlucidior vitro.





XVIIII

MATER saeva cupidinum
Thebanaeque iubet me Semeles puer
et lasciva Licentia
finitis animum reddere amoribus.
urit me Glycerae nitor
splendentis Pario marmore purius;
urit grata protervitas
et vultus nimium lubricus aspici.
in me tota ruens Venus
Cyprum deseruit, nec patitur Scythas
et versis animosum equis
Parthum dicere nec quae nihil attinent.



hic vivum mihi caespitem, hic
verbenas, pueri, ponite turaque
bimi cum patera meri:
mactata veniet lenior hostia.



XX

VILE potabis modicis Sabinum
cantharis, Graeca quod ego ipse testa
conditum levi, datus in theatro
cum tibi plausus,
care Maecenas eques, ut paterni
fluminis ripae simul et iocosa
redderet laudes tibi Vaticani
montis imago.
Caecubum et praelo domitam Caleno
tu bibes uvam: mea nec Falernae
temperant vites neque Formiani
pocula colles.



XXI

DIANAM tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
Latonamque supremo
dilectam penitus Iovi.
vos laetam fluviis et nemorum coma,
quaecumque aut gelido prominet Algido,
nigris aut Erymanthi
silvis aut viridis Cragi.
vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis,



insignemque pharetra
fraternaque umerum lyra.
hic bellum lacrimosum, hic miseram famem
pestemque a populo et principe Caesare in
Persas atque Britannos
vestra motus aget prece.



XXII

INTEGER vitae scelerisque purus
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra,
sive per Syrtis iter aestuosas
sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
lambit Hydaspes.
namque me silva lupus in Sabina,
dum meam canto Lalagen et ultra
terminum curis vagor expeditis,
fugit inermem :

quale portentum neque militaris
Daunias latis alit aesculetis,
nec Iubae tellus generat, leonum
arida nutrix.
pone me pigris ubi nulla campis
arbor aestiva recreatur aura,
quod latus mundi nebulae malusque
Iuppiter urget;
pone sub curru nimium propinqui
solis in terra domibus negata:
dulce ridentem Lalagen amabo,
dulce loquentem.





XXIII

VITAS hinnuleo me similis, Chloe,
quaerenti pavidam montibus aviis
matrem non sine vano
aurarum et siluae metu.
nam seu mobilibus veris inhorruit
adventus foliis, seu virides rubum
dimovere lacertae,
et corde et genibus tremit.
atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor.
tandem desine matrem
tempestiva sequi viro.





XXIV

QUIS desiderio sit pudor aut modus
tam cari capitis? praecipe lugubris
cantus, Melpomene, cui liquidam pater
vocem cum cithara dedit.
ergo Quintilium perpetuus sopor
urget? cui Pudor et Iustitiae soror,
incorrupta Fides, nudaque Veritas
quando ullum inveniet parem!
multis ille bonis flebilis occidit,
nulli flebilior quam tibi, Vergili.
tu, frustra pius, heu non ita creditum
poscis Quintilium deos.
quid si Threicio blandius Orpheo
auditam moderere arboribus fidem?
num vanae redeat sanguis imagini,
quam virga semel horrida,
non lenis precibus fata recludere,



nigro compulerit Mercurius gregi?
durum: sed levius fit patientia
quicquid corrigere est nefas.



XXV

PARCIUS iunctas quatiunt fenestras
iactibus crebris iuvenes protervi,
nec tibi somnos adimunt, amatque
ianua limen,
quae prius multum facilis movebat
cardines. audis minus et minus iam

'me tuo longas pereunte noctis,
Lydia, dormis?'
invicem moechos anus arrogantis
flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento,
cum tibi flagrans amor et libido,
quae solet matres furiare equorum,
saeviet circa iecur ulcerosum,
non sine questu
laeta quod pubes hedera virenti
gaudeat pulla magis atque myrto,
aridas frondes hiemis sodali
dedicet Hebro.





XXVI

MUSIS amicus tristitiam et metus
tradam protervis in mare Creticum
portare ventis, quis sub Arcto
rex gelidae metuatur orae,
quid Tiridaten terreat, unice
securus. o quae fontibus integris
gaudes, apricos necte flores,
necte meo Lamiae coronam,
Pimplea dulcis: nil sine te mei
prosunt honores: hunc fidibus novis,
hunc Lesbio sacrare plectro
teque tuasque decet sorores.



XXVII

NATIS in usum laetitiae scyphis
pugnare Thracum est: tollite barbarum
morem verecundumque Bacchum
sanguineis prohibete rixis.
vino et lucernis Medus acinaces
immane quantum discrepat. impium
lenite clamorem, sodales,
et cubito remanete presso.
voltis severi me quoque sumere
partem Falerni? dicat Opuntiae
frater Megillae, quo beatus
vulnere, qua pereat sagitta.
cessat voluntas? non alia bibam
mercede. quae te cumque domat Venus,
non erubescendis adurit
ignibus, ingenuoque semper

amore peccas. quicquid habes, age
depone tutis auribus. a miser,
quanta laborabas charybdi,
digne puer meliore flamma.
quae saga, quis te solvere Thessalis
magus venenis, quis poterit deus?
vix inligatum te triformi
Pegasus expediet chimaera.



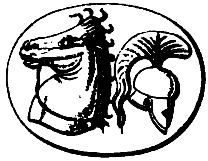


XXVIII

TE maris et terrae numeroque carentis harenae
mensorem cohibent, Archyta,
pulveris exigui prope litus parva Matinum
munera, nec quicquam tibi prodest
aerias temptasse domos animoque rotundum
percurrisse polum morituro.
occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras
et Iovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco
demissum, quamvis clipeo Troiana refixo
tempora testatus nihil ultra
nervos atque cutem morti concesserat atrae,
iudice te non sordidus auctor
naturae verique. sed omnis una manet nox
et calcanda semel via leti.

dant alios furiae torvo spectacula Marti;
exitio est avidum mare nautis;
mixta senum ac iuvenum densentur funera, nullum
saeva caput Proserpina fugit.
me quoque devexi rapidus comes Orionis
Illyricis notus obruit undis.
at tu, nauta, vagae ne parce malignus harenae
ossibus et capiti inhumato
particulam dare: sic, quodcumque minabitur eurus
fluctibus Hesperiis, Venusinae
plectantur silvae te sospite, multaque merces
unde potest tibi defluat aequo
ab Iove Neptunoque sacri custode Tarenti.
neglegis immeritis nocituram
postmodo te natis fraudem committere? fors et
debita iura vicesque superbae
te maneant ipsum: precibus non linquar inultis,
teque piacula nulla resolvent.
quamquam festinas, non est mora longa; licebit
iniecto ter pulvere curras.





XXVIIII

ICCI, beatis nunc Arabum invides
gazis et acrem militiam paras
non ante devictis Sabaeae
regibus, horribilique Medo
nectis catenas. quae tibi virginum
sponso necato barbara serviet?
puer quis ex aula capillis
ad cyathum statuetur unctis,
doctus sagittas tendere Sericas
arcu paterno? quis neget arduis
pronos relabi posse rivos
montibus et Tiberim reverti,
cum tu coemptos undique nobiles
libros Panaeti, Socraticam et domum
mutare loricis Hiberis,
pollicitus meliora, tendis?





XXX

O VENUS regina Cnidi Paphique,
sperne dilectam Cypron et vocantis
ture te multo Glycerae decoram
transfer in aedem.
fervidus tecum puer et solutis
gratiae zonis properentque nymphae
et parum comis sine te Iuventas
Mercuriusque.





XXXI

QUID dedicatum poscit Apollinem
vates? quid orat de patera novum
fundens liquorem? non opimae
Sardiniae segetes feraces,
non aestuosae grata Calabriae
armenta, non aurum aut ebur Indicum,
non rura quae Liris quieta
mordet aqua taciturnus amnis.



premant Calena falce, quibus dedit
Fortuna, vitem, dives et aureis
mercator exsiccet culullis
vina Syra reparata merce,
dis carus ipsis, quippe ter et quater
anno revisens aequor Atlanticum
impune: me pascunt olivae,
me cichorea levesque malvae.
frui paratis et valido mihi,
Latoe, dones, at, precor, integra
cum mente, nec turpem senectam
degere nec cithara carentem.



XXXII.

POSCIMUR. siquid vacui sub umbra
lusimus tecum, quod et hunc in annum
vivat et plures, age dic Latinum,
barbite, carmen,

Lesbio primum modulate civi,
qui ferox bello, tamen inter arma
sive iactatam religarat udo
litore navim,
Liberum et musas Veneremque et illi
semper haerentem puerum canebat
et Lycum nigris oculis nigroque
crine decorum.
o decus Phoebi et dapibus supremi
grata testudo Iovis, o laborum
dulce lenimen, mihi cumque salve
rite vocanti.





XXXIII

ALBI, ne doleas plus nimio memor
inmitis Glycerae, neu miserabiles
decantes elegos, cur tibi iunior
laesa praeniteat fide:
insignem tenui fronte Lycorida
Cyri torret amor, Cyrus in asperam
declinat Pholoen: sed prius Apulis
iungentur capreae lupis
quam turpi Pholoe peccet adultero.
sic visum Veneri, cui placet impares
formas atque animos sub iuga aenea
saevo mittere cum ioco.
ipsum me melior cum peteret Venus,
grata detinuit compede Myrtale
libertina, fretis acrior Hadriae
curvantis Calabros sinus.



XXXIIII

PARCUS deorum cultor et infrequens,
insanientis dum sapientiae
consultus erro, nunc retrorsum
vela dare atque iterare cursus
cogor relictos. namque Diespiter,
igni corusco nubila dividens
plerumque, per purum tonantis
egit equos volucremque currum,
quo bruta tellus et vaga flumina,
quo Styx et invisi horrida Taenari
sedes Atlanteusque finis
concutitur. valet ima summis
mutare et insignem attenuat deus,
obscura promens; hinc apicem rapax
Fortuna cum stridore acuto
sustulit, hic posuisse gaudet.



XXXV

O DIVA, gratum quae regis Antium,
praesens vel imo tollere de gradu
mortale corpus vel superbos
vertere funeribus triumphos:
te pauper ambit sollicita prece
ruris colonus, te dominam aequoris
quicumque Bithyna lacessit
Carpathium pelagus carina:
te Dacus asper, te profugi Scythae
urbesque gentesque et Latium ferox
regumque matres barbarorum et
purpurei metuunt tyranni,
iniurioso ne pede proruas
stantem columnam, neu populus frequens
ad arma cessantis, ad arma
concitet imperiumque frangat.
te semper anteit saeva Necessitas,
clavos trabalis et cuneos manu
gestans aena, nec severus
uncus abest liquidumque plumbum.

te Spes et albo rara Fides colit
velata panno, nec comitem abnegat,
utcumque mutata potentis
veste domos inimica linquis.
at volgus infidum et meretrix retro
periura cedit, diffugiunt cadis
cum faece siccatis amici,
ferre iugum pariter dolosi.
serves iturum Caesarem in ultimos
orbis Britannos et iuvenum recens
examen Eois timendum
partibus Oceanoque rubro.
eheu, cicatricum et sceleris pudet
fratrumque. quid nos dura refugimus
aetas? quid intactum nefasti
liquimus? unde manum iuventus
metu deorum continuit? quibus
pepercit aris? o utinam nova
incude diffingas retusum in
Massagetas Arabasque ferrum.





XXXVI

ET ture et fidibus iuvat
placare et vituli sanguine debito
custodes Numidae deos,
qui nunc Hesperia sospes ab ultima
caris multa sodalibus,
nulli plura tamen dividit oscula
quam dulci Lamiae, memor
actae non alio rege puertiae
mutataeque simul togae.
Cressa ne careat pulchra dies nota,
neu promptae modus amphorae,
neu morem in Salium sit requies pedum,

neu multi Damalis meri
Bassum Threicia vincat amystide,
neu desint epulis rosae
neu vivax apium neu breve lilium.
omnes in Damalin putres
deponent oculos, nec Damalis novo
divelletur adultero
lascivis hederis ambitiosior.





XXXVII

NUNC est bibendum, nunc pede libero
pulsanda tellus, nunc saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.
antehac nefas depromere Caecubum
cellis avitis, dum Capitolio
regina dementis ruinas,
funus et imperio parabat
contaminato cum grege turpium
morbo virorum, quidlibet impotens
sperare fortunaque dulci
ebria: sed minuit furorem
vix una sospes navis ab ignibus,
mentemque lymphatam Mareotico
redegit in veros timores
Caesar ab Italia volantem
remis adurgens, accipiter velut
mollis columbas aut leporem citus
venator in campis nivalis
Haemoniae, daret ut catenis

fatale monstrum; quae generosius
perire quaerens nec muliebriter
expavit ensem nec latentis
classe cita reparavit oras,
ausa et iacentem visere regiam
voltu sereno, fortis et asperas
tractare serpentes, ut atrum
corpore combiberet venenum,
deliberata morte ferocior:
saevis Liburnis scilicet invidens
privata deduci superbo
non humilis mulier triumpho.





XXXVIII

PERSICOS odi, puer, apparatus ;
displicent nexae philyra coronae ;
mitte sectari, rosa quo locorum
sera moretur.
simplici myrto nihil adlabores
sedulus, curo : neque te ministrum
dedecet myrtus neque me sub arta
vite bibentem.



Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS



I

MOTUM ex Metello consule civicum
bellique causas et vitia et modos
ludumque Fortunae gravisque
principum amicitias et arma
nondum expiatis uncta cruoribus,
periculosae plenum opus aleae,
tractas et incedis per ignes
suppositos cineri doloso.

paulum severae musa tragoediae
desit theatris: mox ubi publicas
res ordinaris, grande munus
Cecropio repetes cothurno,
insigne maestis praesidium reis
et consulenti, Pollio, curiae,
cui laurus aeternos honores
Delmatico peperit triumpho.
iam nunc minaci murmure cornuum
perstringis aures, iam litui strepunt,
iam fulgor armorum fugacis
terret equos equitumque vultus.
audire magnos iam videor duces
non indecoro pulvere sordidos,
et cuncta terrarum subacta
praeter atrocem animum Catonis.



Iuno et deorum quisquis amicior
Afris inulta cesserat impotens
tellure, victorum nepotes
rettulit inferias Iugurthae.
quis non Latino sanguine pinguior
campus sepulcris impia proelia
testatur auditumque Medis
Hesperiae sonitum ruinae?

qui gurges aut quae flumina lugubris
ignara belli? quod mare Dauniae
non decoloravere caedes?
quae caret ora cruore nostro?
sed ne relictis, Musa procax, iocis
Ceae retractes munera neniae,
mecum Dionaeo sub antro
quaere modos leviore plectro.



II

NULLUS argento color est avaris
abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
splendeat usu.
vivet extento Proculeius aevo,
notus in fratres animi paterni;
illum aget pinna metuente solvi
Fama superstes.
latius regnes avidum domando
spiritum, quam si Libyam remotis

Gadibus iungas et uterque Poenus
serviat uni.
crescit indulgens sibi dirus hydrops,
nec sitim pellit, nisi causa morbi
fugerit venis et aquosus albo
corpore languor.
redditum Cyri solio Phrahaten
dissidens plebi numero beatorum
eximit virtus populumque falsis
dedocet uti
vocibus, regnum et diadema tutum
deferens uni propriamque laurum,
quisquis ingentis oculo inretorto
spectat acervos.





III

AEQUAM memento rebus in arduis
servare mentem, non secus in bonis
ab insolenti temperatam
laetitia, moriture Delli,
seu maestus omni tempore vixeris,
seu te in remoto gramine per dies
festos reclinatum bearis



interiore nota Falerni.
quo pinus ingens albaque populus
umbram hospitalem consociare amant
ramis? quid obliquo laborat
lympha fugax trepidare rivo?

huc vina et unguenta et nimium brevis
flores amoenae ferre iube rosae,
dum res et aetas et sororum
fila trium patiuntur atra.
cedes coemptis saltibus et domo
villaque flavus quam Tiberis lavit;
cedes, et extructis in altum
divitiis potietur heres.
divesne prisco natus ab Inacho
nil interest an pauper et infima
de gente sub divo moreris,
victima nil miserantis Orci.
omnes eodem cogimur, omnium
versatur urna serius ocius
sors exitura et nos in aeternum
exilium impositura cumbae.



IIII

NE sit ancillae tibi amor pudori,
Xanthia Phoceu, prius insolentem
serva Briseis niveo colore

movit Achillem;
movit Aiacem Telamone natum
forma captivae dominum Tecmessae;
arsit Atrides medio in triumpho
virgine rapta,
barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
tradidit fessis leviora tolli
Pergama Grais.
nescias an te generum beati
Phyllidis flavae decorent parentes:
regium certe genus et penatis
maeret iniquos.
crede non illam tibi de scelesta
plebe dilectam, neque sic fidelem,
sic lucro aversam potuisse nasci
matre pudenda.
bracchia et vultum teretisque suras
integer laudo: fuge suspicari
cuius octavum trepidavit aetas
claudere lustrum.





V

NONDUM subacta ferre iugum valet
cervice, nondum munia conparis
aequare nec tauri ruentis
in venerem tolerare pondus.
circa virentis est animus tuae
campos iuvencae, nunc fluviis gravem
solantis aestum, nunc in udo
ludere cum vitulis salicto
praegestientis. tolle cupidinem
immitis uvae: iam tibi lividos
distinguet autumnus racemos
purpureo varius colore.
iam te sequetur: currit enim ferox
aetas, et illi, quos tibi dempserit,
apponet annos: iam proterva
fronte petet Lalage maritum,

dilecta quantum non Pholoe fugax,
non Chloris albo sic umero nitens,
ut pura nocturno renidet
luna mari, Cnidiusve Gyges ;
quem si puellarum insereres choro,
mire sagaces falleret hospites
discrimen obscurum solutis
crinibus ambiguoque vultu.





VI

SEPTIMI, Gadis aditure mecum et
Cantabrum indoctum iuga ferre nostra et
barbaras Syrtis, ubi Maura semper
aestuat unda,
Tibur Argeo positum colono
sit meae sedes utinam senectae,
sit domus lasso maris et viarum
militiaeque.
unde si parcae prohibent iniquae,
dulce pellitis ovibus Galaesi
flumen et regnata petam Laconi
rura Phalantho.
ille terrarum mihi praeter omnis
angulus ridet, ubi non Hymetto
mella decedunt viridique certat
baca Venafro;
ver ubi longum tepidasque praebet
Iuppiter brumas, et amicus Aulon

fertili Baccho minimum Falernis
invidet uvis.
ille te mecum locus et beatae
postulant arces, ibi tu calentem
debita sparges lacrima favillam
vatis amici.



VII

O SAEPE mecum tempus in ultimum
deducte Bruto militiae duce,
quis te redonavit Quiritem
dis patriis Italoque caelo,
Pompei, meorum prime sodalium ?
cum quo morantem saepe diem mero
fregi coronatus nitentes
malobathro Syrio capillos.
tecum Philippos et celerem fugam
sensi, relicta non bene parmula,
cum fracta virtus, et minaces
turpe solum tetigere mento.
sed me per hostis Mercurius celer

denso paventem sustulit aere ;
te rursus in bellum resorbens
unda fretis tulit aestuosis.
ergo obligatam redde Iovi dapem,
longaque fessum militia latus
depone sub lauru mea, nec
parce cadis tibi destinatis.
oblivioso levia Massico
ciboria exple, funde capacibus
unguenta de conchis. quis udo
deproperare apio coronas
curatve myrto ? quem Venus arbitrum
dicet bibendi ? non ego sanius
bacchabor Edonis : recepto
dulce mihi furere est amico.





VIII

ULLA si iuris tibi peierati
poena, Barine, nocuisset umquam,
dente si nigro fieres vel uno
turpior ungui,
crederem: sed tu simul obligasti
perfidum votis caput, enitescis
pulchrior multo iuvenumque prodis
publica cura.
expedit matris cineres opertos
fallere et toto taciturna noctis
signa cum caelo gelidaque divos
morte carentis.



ridet hoc, inquam, Venus ipsa, rident
simplices nymphae, ferus et Cupido,
semper ardentis acuens sagittas
cote cruenta.
adde quod pubes tibi crescit omnis,
servitus crescit nova, nec priores
impiae tectum dominae relinquunt,
saepe minati.
te suis matres metuunt iuvencis,
te senes parci, miseraeque nuper
virgines nuptae, tua ne retardet
aura maritos.



VIIII

NON semper imbres nubibus hispidos
manant in agros, aut mare Caspium
vexant inaequales procellae
usque, nec Armeniis in oris,
amice Valgi, stat glacies iners
menses per omnis, aut aquilonibus

querqueta Gargani laborant
et foliis viduantur orni.
tu semper urges flebilibus modis
Mysten ademptum, nec tibi vespero
surgente decedunt amores
nec rapidum fugiente solem.
at non ter aevo functus amabilem
ploravit omnis Antilochum senex
annos, nec inpubem parentes
Troilon aut Phrygiae sorores
flevere semper. desine mollium
tandem querellarum, et potius nova
cantemus Augusti tropaea
Caesaris et rigidum Niphaten,
Medumque flumen gentibus additum
victis minores volvere vertices,
intraque praescriptum Gelonos
exiguis equitare campis.





X

RECTIUS vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.
auream quisquis mediocritatem
diligit, tutus caret opsoleti
sordibus tecti, caret invidenda
sobrius aula.
saepius ventis agitatur ingens
pinus, et celsae graviore casu
decidunt turres, feriuntque summos
fulgura montis.
sperat infestis, metuit secundis
alteram sortem bene praeparatum
pectus. informis hiemes reducit
Iuppiter, idem
submovet. non, si male nunc, et olim
sic erit: quondam cithara tacentem

suscitat musam neque semper arcum
tendit Apollo.
rebus angustis animosus atque
fortis appare; sapienter idem
contrahes vento nimium secundo
turgida vela.



XI

QUID bellicosus Cantaber et Scythes,
Hirpine Quincti, cogitet Hadria
divisus obiecto, remittas
quaerere, nec trepides in usum
poscentis aevi pauca: fugit retro
levis iuventas et decor, arida
pellente lascivos amores
canitie facilemque somnum.
non semper idem floribus est honor
vernis, neque uno luna rubens nitet

vultu. quid aeternis minorem
consiliis animum fatigas?
cur non sub alta vel platano vel hac
pinu iacentes sic temere et rosa
canos odorati capillos,
dum licet, Assyrioque nardo
potamus uncti? dissipat Euhius
curas edacis. quis puer ocius
restinguet ardentis Falerni
pocula praetereunte lympha?
quis devium scortum eliciet domo
Lyden? eburna dic age cum lyra
maturet, incomptum Lacaenae
more comas religata nodum.





XII

NOLIS longa ferae bella Numantiae
nec dūrum Hannibalem nec Siculum mare
Poeno purpureum sanguine mollibus
aptari citharae modis,
nec saevos Lapithas et nimium mero
Hylaeum domitosque Herculea manu
Telluris iuvenes, unde periculum
fūlgens contremuit domus
Saturni veteris: tuque pedestribus
dices historiis proelia Caesaris,
Maecenas, melius ductaque per vias
regum colla minacium.
me dulcis dominae musa Licymniae
cantus, me voluit dicere lucidum
fulgentis oculos et bene mutuis
fidum pectus amoribus,
quam nec ferre pedem dedecuit choris

nec certare ioco nec dare bracchia
ludentem nitidis virginibus sacro
Dianae celebris die.
num tu quae tenuit dives Achaemenes
aut pinguis Phrygiae Mygdonias opes
permutare velis crine Licymniae,
plenas aut Arabum domos ?
cum flagrantia detorquet ad oscula
cervicem, aut facili saevitia negat
quae poscente magis gaudeat eripi,
interdum rapere occupat.





XIII

ILLE et nefasto te posuit die
quicumque primum, et sacrilega manu
produxit, arbos, in nepotum
perniciem obprobriumque pagi;
illum et parentis crediderim sui
fregisse cervicem et penetralia
sparsisse nocturno cruore
hospitis; ille venena Colcha
et quicquid usquam concipitur nefas
tractavit, agro qui statuit meo
te triste lignum, te caducum
in domini caput immerentis.
quid quisque vitet numquam homini satis
cautum est in horas. navita Bosporum
Poenus perhorrescit neque ultra
caeca timet aliunde fata;
miles sagittas et celerem fugam

Parthi; catenas Parthus et Italum
robur; sed improvisa leti
vis rapuit rapietque gentis.
quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discretas piorum et
Aeoliis fidibus querentem
Sappho puellis de popularibus,
et te sonantem plenius aureo,
Alcaee, plectro dura navis,
dura fugae mala, dura belli.
utrumque sacro digna silentio
mirantur umbrae dicere; sed magis
pugnas et exactos tyrannos
densum umeris bibit aure vulgus.
quid mirum, ubi illis carminibus stupens
demittit atras belua centiceps
aures et intorti capillis
Eumenidum recreantur angues?
quin et Prometheus et Pelopis parens
dulci laborum decipitur sono,
nec curat Orion leones
aut timidos agitare lyncas.





XIIII

EHEU fugaces, Postume Postume,
labuntur anni, nec pietas moram
rugis et instanti senectae
afferet indomitaeque morti;
non si trecenis quotquot eunt dies,
amice, places inlacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
compescit unda, scilicet omnibus,
quicumque terrae munere vescimur,
enaviganda, sive reges
sive inopes erimus coloni.
frustra cruento Marte carebimus
fractisque rauci fluctibus Hadriae,
frustra per autumnos nocentem
corporibus metuemus austrum.
visendus ater flumine languido

Cocytos errans et Danai genus
infame damnatusque longi
Sisyphus Aeolides laboris.
linquenda tellus et domus et placens
uxor, neque harum quas colis arborum
te praeter invisas cupressos
ulla brevem dominum sequetur.
absumet heres Caecuba dignior
servata centum clavibus et mero
tinguet pavimentum superbo,
pontificum potiore cenis.





XV

IAM pauca aratro iugera regiae
moles relinquent, undique latius
extenta visentur Lucrino
stagna lacu, platanusque caelebs
evincet ulmos. tum violaria et
myrtus et omnis copia narium
spargent olivetis odorem
fertilibus domino priori,
tum spissa ramis laurea fervidos
excludet ictus. non ita Romuli
praescriptum et intonsi Catonis
auspiciis veterumque norma.
privatus illis census erat brevis,
commune magnum: nulla decempedis
metata privatis opacam
porticus excipiebat arcton,
nec fortuitum spernere caespitem
leges sinebant, oppida publico
sumptu iubentes et deorum
templa novo decorare saxo.



XVI

OTIUM divos rogat in patenti
prensus Aegaeo, simul atra nubes
condidit lunam neque certa fulgent
sidera nautis;
otium bello furiosa Thrace,
otium Medi pharetra decori,
Grosphe, non gemmis neque purpura ve-
nale neque auro.
non enim gazae neque consularis
summovet lictor miseros tumultus
mentis et curas laqueata circum
tecta volantis.
vivitur parvo bene, cui paternum
splendet in mensa tenui salinum
nec leves somnos timor aut cupido
sordidus aufert.
quid brevi fortes iaculamur aevo
multa? quid terras alio calentes
sole mutamus? patriae quis exul
se quoque fugit?

scandit aeratas vitiosa navis
cura nec turmas equitum relinquit,
ocior cervis et agente nimbos
ocior euro.
laetus in praesens animus quod ultra est
oderit curare et amara lento
temperet risu: nihil est ab omni
parte beatum.
abstulit clarum cita mors Achillem,
longa Tithonum minuit senectus,
et mihi forsan, tibi quod negarit,
porriget hora.
te greges centum Siculaeque circum
mugiunt vaccae, tibi tollit hinnitum
apta quadrigis equa, te bis Afro
murice tinctae
vestiunt lanae: mihi parva rura et
spiritum Graiae tenuem camenae
parca non mendax dedit et malignum
spernere vulgus.





XVII

CUR me querellis exanimas tuis?
nec dis amicum est nec mihi te prius
obire, Maecenas, mearum
grande decus columenque rerum.
a! te meae si partem animae rapit
maturior vis, quid moror altera,
nec carus aeque nec superstes
integer? ille dies utramque
ducet ruinam. non ego perfidum
dixi sacramentum: ibimus, ibimus,
utcumque praecedes, supremum
carpere iter comites parati.
me nec chimaerae spiritus igneae,
nec si resurgat centimanus Gyas,
divellet umquam: sic potenti
Iustitiae placitumque parcis.
seu libra seu me scorpios aspicit
formidolosus, pars violentior
natalis horae, seu tyrannus
Hesperiae capricornus undae,

utrumque nostrum incredibili modo
consentit astrum: te Iovis impio
tutela Saturno refulgens
eripuit volucrisque fati
tardavit alas, cum populus frequens
laetum theatris ter crepuit sonum:
me truncus illapsus cerebro
sustulerat, nisi Faunus ictum
dextra levasset, Mercurialium
custos virorum. reddere victimas
aedemque votivam memento:
nos humilem feriemus agnam.





XVIII

NON ebur neque aureum
mea renidet in domo lacunar,
non trabes Hymettiae
premunt columnas ultima recisas
Africa, neque Attali
ignotus heres regiam occupavi,
nec Laconicas mihi
trahunt honestae purpuras clientae.
at fides et ingeni
benigna vena est, pauperemque dives
me petit: nihil supra
deos lacesso nec potentem amicum
largiora flagito,
satis beatus unicis Sabinis.
truditur dies die,
novaeque pergunt interire lunae:
tu secanda marmora
locas sub ipsum funus et sepulcri
immemor struis domos
marisque Bais obstrepentis urges

summovere litora,
parum locuples continente ripa.
quid quod usque proximos
revellis agri terminos et ultra
limites clientium
salis avarus? pellitur paternos
in sinu ferens deos
et uxor et vir sordidosque natos.
nulla certior tamen
rapacis Orci sede destinata
aula divitem manet
erum. quid ultra tendis? aequa tellus
pauperi recluditur
regumque pueris, nec satelles Orci
callidum Promethea
revexit auro captus: hic superbum
Tantalum atque Tantali
genus coercet, hic levare functum
pauperem laboribus
vocatus atque non vocatus audit.





XVIIII

BACCHUM in remotis carmina rupibus
vidi docentem, credite posteri,
nymphasque discentes et aures
capripedum satyrorum acutas.
euhoe, recenti mens trepidat metu
plenoque Bacchi pectore turbidum
laetatur: euhoe, parce Liber,
parce gravi metuende thyrso.
fas pervicaces est mihi thyiadas
vinique fontem, lactis et uberes
cantare rivos atque truncis
lapsa cavis iterare mella,
fas et beatae coniugis additum
stellis honorem tectaque Penthei
disiecta non leni ruina,
Thracis et exitium Lycurgi.
tu flectis amnes, tu mare barbarum,

tu separatis uvidus in iugis
nodo coerces viperino
Bistonidum sine fraude crines.
tu, cum parentis regna per arduum
cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
unguibus horribilique mala:
quamquam choreis aptior et iocis
ludoque dictus non sat idoneus
pugnae ferebaris; sed idem
pacis eras mediusque belli.
te vidit insons Cerberus aureo
cornu decorum leniter atterens
caudam et recedentis trilingui
ore pedes tetigitque crura.





XX

NON usitata nec tenui ferar
pinna biformis per liquidum aethera
vates, neque in terris morabor
longius, invidiaque maior
urbes relinquam. non ego pauperum
sanguis parentum, non ego quem vocas
'dilecte', Maecenas, obibo
nec Stygia cohibebor unda.
iam iam residunt cruribus asperae
pelles, et album mutor in alitem
superne, nascunturque leves
per digitos umerosque plumae.
iam Daedaleo notior Icaro
visam gementis litora Bospori
Syrtesque Gaetulas, canorus
ales, Hyperboreosque campos.
me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
noscent Geloni, me peritus
discet Hiber Rhodanique potor.

absint inani funere neniae
luctusque turpes et querimoniae;
compesce clamorem ac sepulcri
mitte supervacuos honores.



Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS



I

ODI profanum vulgus et arceo.
favete linguis: carmina non prius
audita musarum sacerdos
virginibus puerisque canto.
regum timendorum in proprios greges,
reges in ipsos imperium est Iovis,
clari Giganteo triumpho,
cuncta supercilio moventis.
est ut viro vir latius ordinet
arbusta sulcis, hic generosior
descendat in campum petitor,

moribus hic meliorque fama
contendat, illi turba clientium
sit maior: aequa lege necessitas
sortitur insignes et imos,
omne capax movet urna nomen.
destrictus ensis cui super impia
cervice pendet, non Siculae dapes
dulcem elaborabunt saporem,
non avium citharaeque cantus
somnum reducent: somnus agrestium
lenis virorum non humiles domos
fastidit umbrosamque ripam,
non zephyris agitata Tempe.
desiderantem quod satis est neque
tumultuosum sollicitat mare
nec saevus arcturi cadentis
impetus aut orientis haedi,
non verberatae grandine vineae
fundusque mendax, arbore nunc aquas
culpante, nunc torrentia agros
sidera, nunc hiemes iniquas.
contracta pisces aequora sentiunt
iactis in altum molibus: huc frequens
caementa demittit redemptor
cum famulis dominusque terrae
fastidiosus: sed timor et minae
scandunt eodem quo dominus, neque
decedit aerata triremi et
post equitem sedet atra cura.
quodsi dolentem nec Phrygius lapis
nec purpurarum sidere clarior
delenit usus nec Falerna
vitis Achaemeniumque costum,

cur invidendis postibus et novo
sublime ritu moliar atrium?
cur valle permutem Sabina
divitias operosiores?





II

ANGUSTAM amice pauperiem pati
robustus acri militia puer
condiscat et Parthos ferocis
vexet eques metuendus hasta
vitamque sub divo et trepidis agat
in rebus. illum ex moenibus hosticis
matrona bellantis tyranni
prospiciens et adulta virgo
suspiret 'eheu, ne rudis agminum
sponsus lacessat regius asperum
tactu leonem, quem cruenta
per medias rapit ira caedes'.
dulce et decorum est pro patria mori:
mors et fugacem persequitur virum,
nec parcit inbellis iuventae
poplitibus timidove tergo.
virtus repulsae nescia sordidae
intaminatis fulget honoribus,
nec sumit aut ponit secures
arbitrio popularis aurae.

virtus, recludens immeritis mori
caelum, negata temptat iter via
coetusque vulgares et udam
spernit humum fugiente pinna.
est et fideli tuta silentio
merces: vetabo, qui Cereris sacrum
vulgarit arcanae, sub isdem
sit trabibus fragilemque mecum
solvat phaselon: saepe Diespiter
neglectus incesto addidit integrum;
raro antecedentem scelestum
deseruit pede Poena claudo.





III

IUSTUM et tenacem propositi virum
non civium ardor prava iubentium,
non vultus instantis tyranni
mente quatit solida neque auster,
dux inquieti turbidus Hadriae
nec fulminantis magna manus Iovis:
si fractus illabatur orbis,
inpavidum ferient ruinae.
hac arte Pollux et vagus Hercules
enisus arces attigit igneas,
quos inter Augustus recumbens
purpureo bibet ore nectar.
hac te merentem, Bacche pater, tuae
vexere tigres indocili iugum
collo trahentes, hac Quirinus
Martis equis Acheronta fugit,
gratum elocuta consiliantibus
Iunone divis: 'Ilion, Ilion
fatalis incestusque iudex
et mulier peregrina vertit

in pulverem, ex quo destituit deos
mercede pacta Laomedon, mihi
castaeque damnatum Minervae
cum populo et duce fraudulento.
iam nec Lacaenae splendet adulterae
famosus hospes, nec Priami domus
periura pugnaces Achivos
Hectoreis opibus refringit,
nostrisque ductum seditionibus
bellum resedit: protinus et gravis
iras et invisum nepotem,
Troica quem peperit sacerdos,
Marti redonabo: illum ego lucidas
inire sedes, ducere nectaris
sucos et adscribi quietis
ordinibus patiar deorum.
dum longus inter saeviat Ilion
Romamque pontus, qualibet exules
in parte regnanto beati;
dum Priami Paridisque busto
insultet armentum et catulos ferae
celent inultae, stet Capitolium
fulgens, triumphatisque possit
Roma ferox dare iura Medis.
horrenda late nomen in ultimas
extendat oras, qua medius liquor
secernit Europen ab Afro,
qua tumidus rigat arva Nilus,
aurum inrepertum et sic melius situm,
cum terra celat, spernere fortior
quam cogere humanos in usus
omne sacrum rapiente dextra.
quicumque mundo terminus obstitit,

hunc tangat armis, visere gestiens
qua parte debacchentur ignes,
qua nebulae pluviique rores.
sed bellicosis fata Quiritibus
hac lege dico, ne nimium pii
rebusque fidentes avitae
tecta velint reparare Troiae.
Troiae renascens alite lugubri
fortuna tristi clade iterabitur,
ducente victrices catervas
coniuge me Iovis et sorore.
ter si resurgat murus aeneus
auctore Phoebo, ter pereat meis
excisus Argivis, ter uxor
capta virum pueroque ploret'.
non hoc iocosae conveniet lyrae:
quo, musa, tendis? desine pervicax
referre sermones deorum et
magna modis tenuare parvis.





IIII

DESCENDE caelo et dic age tibia
regina longum Calliope melos,
seu voce nunc mavis acuta,
seu fidibus citharave Phoebi.
auditis an me ludit amabilis
insania? audire et videor pios
errare per lucos, amoenae
quos et aquae subeunt et aurae.
me fabulosae Volture in Apulo
altricis extra limen Apuliae

ludo fatigatumque somno
fronde nova puerum palumbes
texere, mirum quod foret omnibus,
quicumque celsae nidum Acherontiae
saltusque Bantinos et arvum
pingue tenent humilis Forenti,
ut tuto ab atris corpore viperis
dormirem et ursis, ut premerer sacra
lauroque conlataque myrto,
non sine dis animosus infans.
vester, camenae, vester in arduos
tollor Sabinos, seu mihi frigidum
Praeneste seu Tibur supinum
seu liquidae placuere Baiae.
vestris amicum fontibus et choris
non me Philippis versa acies retro,
devota non extinxit arbos,
nec Sicula Palinurus unda.
utcumque mecum vos eritis, libens
insanientem navita Bosporum
temptabo et urentes harenas
litoris Assyrii viator,
visam Britannos hospitibus feros
et laetum equino sanguine Concanum,
visam pharetratos Gelonos
et Scythicum inviolatus amnem.
vos Caesarem altum, militia simul
fessas cohortes abdidit oppidis,
finire quaerentem labores
Pierio recreatis antro.
vos lene consilium et datis et dato
gaudetis almae. scimus ut impios

Titanas immanemque turmam
fulmine sustulerit caduco,
qui terram inertem, qui mare temperat
ventosum, et urbes regnaque tristia
divosque mortalisque turbas
imperio regit unus aequo.
magnum illa terrorem intulerat Iovi
fidens iuventus horrida bracchiis
fratresque tendentes opaco
Pelion imposuisse Olympo.
sed quid Typhoeus et validus Mimas,
aut quid minaci Porphyrion statu,
quid Rhoetus evulsisque truncis
Enceladus iaculator audax
contra sonantem Palladis aegida
possent ruentes? hinc avidus stetit
Vulcanus, hinc matrona Iuno et
numquam umeris positurus arcum,
qui rore puro Castaliae lavit
crines solutos, qui Lyciae tenet
dumeta natalemque silvam,
Delius et Patareus Apollo.
vis consili expers mole ruit sua:
vim temperatam di quoque provehunt
in maius; idem odere vires
omne nefas animo moventis.
testis mearum centimanus Gyas
sententiarum, notus et integrae
temptator Orion Dianae,
virginea domitus sagitta.
iniecta monstris Terra dolet suis
maeretque partus fulmine luridum

missos ad Orcum; nec peredit
impositam celer ignis Aetnen,
incontinentis nec Tityi iecur
reliquit ales, nequitiae additus
custos: amatorem trecentae
Pirithoum cohibent catenae.





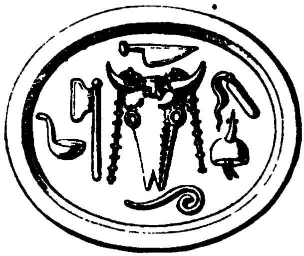
V

CAELO tonantem credidimus Iovem
regnare: praesens divus habebitur
Augustus adiectis Britannis
imperio gravibusque Persis.
milesne Crassi coniuge barbara
turpis maritus vixit et hostium
(pro curia inversique mores!)
consenuit socerorum in armis
sub rege Medo Marsus et Apulus,
anciliorum et nominis et togae
oblitus aeternaeque Vestae,
incolumi Iove et urbe Roma.
hoc caverat mens provida Reguli
dissentientis condicionibus
foedis et exemplo trahentis

perniciem veniens in aevum,
si non periret inmiserabilis,
captiva pubes. ‘signa ego Punicis
adfixa delubris et arma
militibus sine caede’ dixit
‘derepta vidi; vidi ego civium
retorta tergo bracchia libero
portasque non clausas, et arva
Marte coli populata nostro.
auro repensus scilicet acrior
miles redibit. flagitio additis
damnum: neque amissos colores
lana refert medicata fuco,
nec vera virtus, cum semel excidit,
curat reponi deterioribus.
si pugnat extricata densis
cerva plagis, erit ille fortis
qui perfidis se credidit hostibus,
et Marte Poenos proteret altero
qui lora restrictis lacertis
sensit iners timuitque mortem.
hic unde vitam sumeret inscius
pacem duello miscuit. o pudor!
o magna Carthago probrosis
altior Italiae ruinis!’
fertur pudicae coniugis osculum
parvosque natos ut capitis minor
ab se removisse et virilem
torvus humi posuisse vultum,
donec labantis consilio patres
firmaret auctor numquam alias dato,
interque maerentis amicos
egregius properaret exul.

atqui sciebat quae sibi barbarus
tortor pararet; non aliter tamen
dimovit obstantes propinquos
et populum reditus morantem,
quam si clientum longa negotia
diiudicata lite relinqueret,
tendens Venafranos in agros
aut Lacedaemonium Tarentum.





VI

DELICTA maiorum immeritus lues,
Romane, donec templa refeceris
aedisque labentes deorum et
foeda nigro simulacra fumo.
dis te minorem quod geris, imperas.
hinc omne principium, huc refer exitum:
di multa neglecti dederunt
Hesperiae mala luctuosae.
iam bis Monaeses et Pacori manus
non auspicatos contudit impetus
nostros et adiecisse praedam
torquibus exiguis renidet.
paene occupatam seditionibus
delevit urbem Dacus et Aethiops,
hic classe formidatus, ille
missilibus melior sagittis.
fecunda culpae saecula nuptias
primum inquinavere et genus et domos:

hoc fonte derivata clades
in patriam populumque fluxit.
motus doceri gaudet Ionicos
matura virgo et fingitur artibus
iam nunc et incestos amores
de tenero meditatur ungui:
mox iuniores quaerit adulteros
inter mariti vina, neque eligit
cui donet inpermissa raptim
gaudia luminibus remotis,
sed iussa coram non sine conscio
surgit marito, seu vocat institor
seu navis Hispanae magister,
dedecorum pretiosus emptor.
non his iuventus orta parentibus
infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecidit
Antiochum Hannibalemque dirum;
sed rusticorum mascula militum
proles, Sabellis docta ligonibus
versare glaebas et severae
matris ad arbitrium recisos
portare fustes, sol ubi montium
mutaret umbras et iuga demeret
bobus fatigatis, amicum
tempus agens abeunte curru.
damnosa quid non inminuit dies?
aetas parentum peior avis tulit
nos nequiores, mox daturos
progeniem vitiosiorem.



VII

QUID fles, Asterie, quem tibi candidi
primo restituent vere favonii
Thyna merce beatum,
constantis iuvenem fide
Gygen? ille notis actus ad Oricum
post insana caprae sidera frigidas
noctes non sine multis
insomnis lacrimis agit.
atqui sollicitae nuntius hospitae,
suspirare Chloen et miseram tuis
dicens ignibus uri,
temptat mille vafer modis.
ut Proetum mulier perfida credulum

falsis impulerit criminibus nimis
casto Bellerophonti
maturare necem refert;
narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit apstinens;
et peccare docentis
fallax historias movet.
frustra: nam scopulis surdior Icari
voces audit adhuc integer. at tibi
ne vicinus Enipeus
plus iusto placeat cave;
quamvis non alius flectere equum sciens
aeque conspicitur gramine Martio,
nec quisquam citus aeque
Tusco denatat alveo.
prima nocte domum claude neque in vias
sub cantu querulae despice tibiae,
et te saepe vocanti
duram difficilis mane.





VIII

MARTIIS caelebs quid agam kalendis,
quid velint flores et acerra turis
plena miraris positusque carbo in
caespite vivo,
docte sermones utriusque linguae:
voveram dulcis epulas et album
Libero caprum prope funeratus
arboris ictu.
hic dies anno redeunte festus
corticem adstrictum pice dimovebit
amphorae fumum bibere institutae
consule Tullo.
sume, Maecenas, cyathos amici
sospitis centum et vigiles lucernas
perfer in lucem; procul omnis esto
clamor et ira.

mitte civilis super urbe curas:
occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
dissidet armis,
servit Hispanae vetus hostis orae
Cantaber sera domitus catena,
iam Scythae laxo meditantur arcu
cedere campis.
neglegens nequa populus laboret
parce privatus nimium cavere, et
dona praesentis cape laetus horae et
linque severa.





VIIII

DONEC gratus eram tibi
nec quisquam potior bracchia candidae
cervici iuvenis dabat,
Persarum vigui rege beatior.
'donec non alia magis
arsisti neque erat Lydia post Chloen,
multi Lydia nominis
Romana vigui clarior Ilia'.
me nunc Thraessa Chloe regit,
dulcis docta modos et citharae sciens,
pro qua non metuam mori,
si parcent animae fata superstiti.
'me torret face mutua
Thurini Calais filius Ornyti,
pro quo bis patiar mori,

si parcent puero fata superstiti'.
quid si prisca redit Venus
diductosque iugo cogit aeneo?
si flava excutitur Chloe,
reiectaeque patet ianua Lydiae?
'quamquam sidere pulchrior
ille est, tu levior cortice et improbo
iracundior Hadria,
tecum vivere amem, tecum obeam libens'.





X

EXTREMUM Tanain si biberes, Lyce
saevo nupta viro, me tamen asperas
porrectum ante fores obicere incolis
plorares aquilonibus.
audis quo strepitu ianua, quo nemus
inter pulchra satum tecta remugiat
ventis, et positas ut glaciet nives
puro numine Iuppiter?
ingratam Veneri pone superbiam,
ne currente retro funis eat rota.
non te Penelopen difficilem procis
Tyrrhenus genuit parens.
o quamvis neque te munera nec preces
nec tinctus viola pallor amantium



nec vir Pieria paelice saucius
curvat, supplicibus tuis
parcas, nec rigida mollior aesculo
nec Mauris animum mitior anguibus.
non hoc semper erit liminis aut aquae
caelestis patiens latus.



XI

MERCURI (nam te docilis magistro
movit Amphion lapides canendo)
tuque testudo resonare septem
callida nervis,
nec loquax olim neque grata, nunc et

divitum mensis et amica templis,
dic modos, Lyde quibus obstinatas
applicet auris,
quae velut latis equa trima campis
ludit exultim metuitque tangi,
nuptiarum expers et adhuc protervo
cruda marito.
tu potes tigres comitesque silvas
ducere et rivos celeres morari;
cessit immanis tibi blandienti
ianitor aulae
Cerberus, quamvis furiale centum
muniant angues caput eius atque
spiritus taeter saniesque manet
ore trilingui.
quin et Ixion Tityosque vultu
risit invito; stetit urna paulum
sicca, dum grato Danai puellas
carmine mulces.
audiat Lyde scelus atque notas
virginum poenas et inane lymphae
dolium fundo pereuntis imo
seraque fata,
quae manent culpas etiam sub Orco.
impiae nam quid potuere maius?
impiae sponsos potuere duro
perdere ferro.
una de multis face nuptiali
digna periurum fuit in parentem
splendide mendax et in omne virgo
nobilis aevum,
'surge' quae dixit iuveni marito,
'surge, ne longus tibi somnus unde

non times detur; socerum et scelestas
falle sorores,
quae, velut nactae vitulos leaenae,
singulos eheu lacerant: ego illis
mollior nec te feriam neque intra
claustra tenebo.
me pater saevis oneret catenis,
quod viro clemens misero pęperci;
me vel extremos Numidarum in agros
classe releget.
i pedes quo te rapiunt et aurae,
dum favet nox et Venus, i secundo
omine et nostri memorem sepulcro
scalpe querellam'.





XII

MISERARUM est neque amori dare ludum neque dulci
mala vino lavere aut exanimari metuentis
patruae verbera linguae.
tibi qualum Cythereae puer ales, tibi telas
operosaeque Minervae studium aufert, Neobule,
Liparaei nitor Hebri,
simul unctos Tiberinis umeros lavit in undis,
eques ipso melior Bellerophonte, neque pugno
neque segni pede victus;
catus idem per apertum fugientis agitato
grege cervos iaculari et celer arto latitantem
fruticeto excipere aprum.





XIII

O FONS Bandusiae splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus
primis et Venerem et proelia destinat.
frustra: nam gelidos inficiet tibi
rubro sanguine rivos
lascivi suboles gregis.
te flagrantis atrox hora caniculae
nescit tangere, tu frigus amabile
fessis vomere tauris
praebes et pecori vago.
fies nobilium tu quoque fontium,
me dicente cavis impositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.



XIIII

HERCULIS ritu modo dictus, o plebs,
morte venalem petiisse laurum
Caesar Hispana repetit penates
victor ab ora.
unico gaudens mulier marito
prodeat iustis operata divis
et soror clari ducis et decorae
supplice vitta
virginum matres iuvenumque nuper
sospitum. vos, o pueri et puellae
iam virum expertae, male nominatis
parcite verbis.
hic dies vere mihi festus atras
eximet curas: ego nec tumultum
nec mori per vim metuam tenente
Caesare terras.

i pete unguentum, puer, et coronas
et cadum Marsi memorem duelli,
Spartacum siqua potuit vagantem
fallere testa.
dic et argutae properet Neaerae
murreum nodo cohibere crinem:
si per invisum mora ianitorem
fiet, abito.
lenit albescens animos capillus
litium et rixae cupidos protervae;
non ego hoc ferrem calidus iuventa
consule Planco.





XV

UXOR pauperis Ibyci,
tandem nequitiae fige modum tuae
famosisque laboribus;
maturo propior desine funeri
inter ludere virgines
et stellis nebulam spargere candidis.
non, siquid Pholoen satis,
et te, Chlori, decet: filia rectius
expugnat iuvenum domos,
pulso thyias uti concita tympano.
illam cogit amor Nothi
lascivae similem ludere capreae:
te lanae prope nobilem
tonsae Luceriam, non citharae decent
nec flos purpureus rosae
nec poti vetulam faece tenus cadi.



XVI

INCLUSAM Danaen turris aenea
robustaeque fores et vigilum canum
tristes excubiae munierant satis
nocturnis ab adulteris,
si non Acrisium virginis abditae
custodem pavidum Iuppiter et Venus
risissent: fore enim tutum iter et patens
converso in pretium deo.
aurum per medios ire satellites
et perrumpere amat saxa potentius
ictu fulmineo: concidit auguris
Argivi domus, ob lucrum
demersa exitio; diffidit urbium
portas vir Macedo et subruit aemulos
reges muneribus; munera navium
saevos inlaqueant duces.
crescentem sequitur cura pecuniam
maiorumque fames. iure perhorrui
late conspicuum tollere verticem,
Maecenas, equitum decus.

quanto quisque sibi plura negaverit,
ab dis plura feret: nil cupientium
nudus castra peto et transfuga divitum
partes linquere gestio,
contemptae dominus splendidior rei,
quam si quicquid arat impiger Apulus
occultare meis dicerer horreis,
magnas inter opes inops.
purae rivus aquae silvaque iugerum
paucorum et segetis certa fides meae
fulgentem imperio fertilis Africae
fallit sorte beatior.
quamquam nec Calabrae mella ferunt apes,
nec Laestrygonia Bacchus in amphora
languescit mihi, nec pinguia Gallicis
crescunt vellera pascuis,
importuna tamen pauperies abest,
nec, si plura velim, tu dare deneges.
contracto melius parva cupidine
vectigalia porrigam,
quam si Mygdoniis regnum Alyattei
campis continuem. multa petentibus
desunt multa: bene est, cui deus optulit
parca quod satis est manu.





XVII

AELI vetusto nobilis ab Lamo,
quando et priores hinc Lamias ferunt
denominatos et nepotum
per memores genus omne fastos
auctore ab illo ducit originem,
qui Formiarum moenia dicitur
princeps et innantem Maricae
litoribus tenuisse Lirim
late tyrannus: cras foliis nemus
multis et alga litus inutili
demissa tempestas ab euro
sternet, aquae nisi fallit augur
annosa cornix. dum potes, aridum
compone lignum: cras genium mero
curabis et porco bimenstri
cum famulis operum solutis.



XVIII

FAUNE nympharum fugientum amator,
per meos finis et aprica rura
lenis incedas abeasque parvis
aequus alumnis,
si tener pleno cadit haedus anno,
larga nec desunt Veneris sodali
vina craterae, vetus ara multo
fumat odore.
ludit herboso pecus omne campo,
cum tibi nonae redeunt decembres;
festus in pratis vacat otioso
cum bove pagus;
inter audaces lupus errat agnos;
spargit agrestis tibi silva frondes;
gaudet invisam pepulisse fossor
ter pede terram.





XVIIII

QUANTUM distet ab Inacho
Codrus pro patria non timidus mori,
narras, et genus Aeaci
et pugnata sacro bella sub Ilio:
quo Chium pretio cadum
mercemur, quis aquam temperet ignibus,
quo praebente domum et quota
Paelignis caream frigoribus, taces.
da lunae propere novae,
da noctis mediae, da, puer, auguris
Murenae: tribus aut novem
miscentur cyathis pocula commodis.
qui musas amat impares,

ternos ter cyathos attonitus petet
vates; tris prohibet supra
rixarum metuens tangere gratia
nudis iuncta sororibus.
insanire iuvat: cur Berecyntiae
cessant flamina tibiae?
cur pendet tacita fistula cum lyra?
parcentis ego dexteras
odi: sparge rosas; audiat invidus
dementem strepitum Lycus,
et vicina seni non habilis Lyco.
spissa te nitidum coma,
puro te similem, Telephe, vespero
tempestiva petit Rhode:
me lentus Glycerae torret amor meae.





XX

NON vides quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
dura post paulo fugies inaudax
proelia raptor,
cum per obstantis iuvenum catervas
ibit insignem repetens Nearchum,
grande certamen, tibi praeda cedat
maior an illi.
interim, dum tu celeris sagittas
promis, haec dentes acuit timendos,



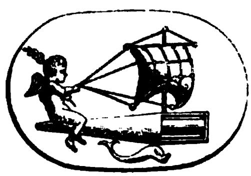
arbiter pugnae posuisse nudo
sub pede palmam
fertur, et leni recreare vento
sparsum odoratis umerum capillis,
qualis aut Nireus fuit aut aquosa
raptus ab Ida.



XXI

O NATA mecum consule Manlio,
seu tu querellas sive geris iocos
seu rixam et insanos amores
seu facilem, pia testa, somnum,
quocumque lectum nomine Massicum
servas, moveri digna bono die,
descende, Corvino iubente
promere languidiora vina.
non ille, quamquam Socraticis madet
sermonibus, te neglegit horridus:
narratur et prisci Catonis
saepe mero caluisse virtus.

tu lene tormentum ingenio admoves
plerumque duro ; tu sapientium
curas et arcanum iocoso
consilium retegis Lyaeo ;
tu spem reducis mentibus anxiis
viresque et addis cornua pauperi,
post te neque iratos trementi
regum apices neque militum arma.
te Liber et si laeta aderit Venus
segnesque nodum solvere gratiae
vivaeque producent lucernae,
dum rediens fugat astra Phoebus.





XXII

MONTIUM custos nemorumque virgo,
quae laborantis utero puellas
ter vocata audis adimisque leto,
diva triformis,
imminens villae tua pinus esto,
quam per exactos ego laetus annos
verris obliquum meditantis ictum
sanguine donem.





XXIII

CAELO supinas si tuleris manus
nascente luna, rustica Phidyle,
si ture placaris et horna
fruge lares avidaque porca,
nec pestilentem sentiet Africum
fecunda vitis nec sterilem seges
rubiginem aut dulces alumni
pomifero grave tempus anno.
nam quae nivali pascitur Algido
devota quercus inter et ilices



aut crescit Albanis in herbis
victima, pontificum secures
cervice tinguet: te nihil attinet
temptare multa caede bidentium
parvos coronantem marino
rore deos fragilique myrto.
immunis aram si tetigit manus,
non sumptuosa blandior hostia
mollivit aversos penates
farre pio et saliente mica.



XXIIII

INTACTIS opulentior
thesauris Arabum et divitis Indiae
caementis licet occupes
terrenum omne tuis et mare publicum,
si figit adamantinos
summis verticibus dira Necessitas
clavos, non animum metu,
non mortis laqueis expedies caput.

campestres melius Scythae,
quorum plaustra vagas rite trahunt domos,
vivunt et rigidi Getae,
inmetata quibus iugera liberas
fruges et Cererem ferunt,
nec cultura placet longior annua,
defunctumque laboribus
aequali recreat sorte vicarius.
illic matre carentibus
privignis mulier temperat innocens,
nec dotata regit virum
coniunx nec nitido fidit adultero.
dos est magna parentium
virtus et metuens alterius viri
certo foedere castitas,
et peccare nefas aut pretium est mori.
o quisquis volet impias
caedes et rabiem tollere civicam,
si quaeret pater urbium
subscribi statuis, indomitam audeat
refrenare licentiam,
clarus post genitis: quatenus, heu nefas,
virtutem incolumem odimus,
sublatam ex oculis quaerimus invidi.
quid tristes querimoniae,
si non supplicio culpa reciditur,
quid leges sine moribus
vanae proficiunt, si neque fervidis
pars inclusa caloribus
mundi nec boreae finitimum latus
durataeque solo nives
mercatorem abigunt, horrida callidi
vincunt aequora navitae,

magnum pauperies obprobrium iubet
quidvis et facere et pati,
virtutisque viam deserit arduae?
vel nos in Capitolium,
quo clamor vocat et turba faventium,
vel nos in mare proximum
gemmas et lapides, aurum et inutile,
summi materiem mali,
mittamus, scelerum si bene paenitet.
eradenda cupidinis
pravi sunt elementa et tenerae nimis
mentes asperioribus
formandae studiis. nescit equo rudis
haerere ingenuus puer
venarique timet, ludere doctior,
seu Graeco iubeas trocho
seu malis vetita legibus alea,
cum periura patris fides
consortem socium fallat et hospites,
indignoque pecuniam
heredi properet. scilicet improbae
crescunt divitiae: tamen
curtae nescio quid semper abest rei.





XXV

QUO me, Bacche, rapis tui
plenum? quae nemora aut quos agor in specus
velox mente nova? quibus
antris egregii Caesaris audiar
aeternum meditans decus
stellis inserere et consilio Iovis?
dicam insigne, recens adhuc,
indictum ore alio. non secus in iugis
exsomnis stupet euhias,
Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
lustratam Rhodopen, ut mihi devio
ripas et vacuum nemus
mirari libet. o naiadum potens

baccharumque valentium
proceras manibus vertere fraxinos,
nil parvum aut humili modo,
nil mortale loquar. dulce periculum est,
o Lenaee, sequi deum
cingentem viridi tempora pampino.





XXVI

VIXI puellis nuper idoneus
et militavi non sine gloria:
nunc arma defunctumque bello
barbiton hic paries habebit,
laevum marinae qui Veneris latus
custodit. hic, hic ponite lucida
funalia et vectes et arcus
oppositis foribus minaces.
o quae beatam diva tenes Cyprum et
Memphin carentem Sithonia nive,
regina, sublimi flagello
tange Chloen semel arrogantem.



XXVII

IMPIOS parrae recinentis omen
ducat et praegnas canis aut ab agro
rava decurrens lupa Lanuvino
fetaque vulpes.
rumpit et serpens iter institutum,
si per obliquum similis sagittae
terruit mannos. ego cui timebo
providus auspex,
antequam stantis repetat paludes
imbrium divina avis imminentum,
oscinem corvum prece suscitabo
solis ab ortu.
sis licet felix ubicumque mavis,
et memor nostri, Galatea, vivas,
teque nec laevus vetat ire picus
nec vaga cornix.
sed vides quanto trepidet tumultu
pronus Orion. ego quid sit ater

Hadriae novi sinus et quid albus
peccet iapyx.
hostium uxores puerique caecos
sentiant motus orientis austri et
aequoris nigri fremitum et trementis
verbere ripas.
sic et Europe niveum doloso
credidit tauro latus et scatentem
beluis pontum mediasque fraudes
palluit audax.
nuper in pratis studiosa florum et
debitae nymphis opifex coronae,
nocte sublustri nihil astra praeter
vidit et undas.
quae simul centum tetigit potentem
oppidis Creten, 'pater, o relictum
filiae nomen pietasque' dixit
'victa furore!
unde quo veni? levis una mors est
virginum culpae. vigilansne ploro
turpe commissum, an vitiis carentem
ludit imago
vana, quae porta fugiens eburna
somnium ducit? meliusne fluctus
ire per longos fuit, an recentes
carpere flores?
siquis infamem mihi nunc iuvencum
dedat iratae, lacerare ferro et
frangere enitar modo multum amati
cornua monstri.
impudens liqui patrios penates,
impudens Orcum moror. o deorum
siquis haec audis, utinam inter errem

nuda leones.
antequam turpis macies decentis
occupet malas, teneraeque sucus
defluat praedae, speciosa quaero
pascere tigres.
vilis Europe, pater urget absens:
quid mori cessas? potes hac ab orno
pendulum zona bene te secuta
laedere collum.
sive te rupes et acuta leto
saxa delectant, age te procellae
crede veloci, nisi erile mavis
carpere pensum
regius sanguis, dominaeque tradi
barbarae paelex'. aderat querenti
perfidum ridens Venus et remisso
filius arcu.
mox ubi lusit satis, 'abstineto'
dixit 'irarum calidaeqae rixae,
cum tibi invisus laceranda reddet
cornua taurus.
uxor invicti Iovis esse nescis?
mitte singultus, bene ferre magnam
disce fortunam: tua sectus orbis
nomina ducet'.





XXVIII.

FESTO quid potius die
Neptuni faciam? prome reconditum,
Lyde, strenua Caecubum,
munitaeque adhibe vim sapientiae.
inclinare meridiem
sentis, ac veluti stet volucris dies,
parcis deripere horreo
cessantem Bibuli consulis amphoram.
nos cantabimus invicem



Neptunum et viridis Nereidum comas:
tu curva recines lyra
Latonam et celeris spicula Cynthiae;
summo carmine, quae Cnidon
fulgentisque tenet Cycladas et Paphum
iunctis visit oloribus,
dicetur; merita Nox quoque nenia.



XXVIIII

TYRRHENA regum progenies, tibi
non ante verso lene merum cado
cum flore, Maecenas, rosarum et
pressa tuis balanus capillis
iandudum apud me est. eripe te morae,
nec semper udum Tibur et Aefulae
declive contempleris arvum et
Telegoni iuga parricidae.
fastidiosam desere copiam et
molem propinquam nubibus arduis;
omitte mirari beatae
fumum et opes strepitumque Romae.
plerumque gratae divitibus vices

mundaeque parvo sub lare pauperum
cenae sine aulaeis et ostro
sollicitam explicuere frontem.
iam clarus occultum Andromedae pater
ostendit ignem, iam procyon furit
et stella vesani leonis,
sole dies referente siccos;
iam pastor umbras cum grege languido
rivumque fessus quaerit et horridi
dumeta Silvani, caretque
ripa vagis taciturna ventis.
tu civitatem quis deceat status
curas et urbi sollicitus times
quid Seres et regnata Cyro
Bactra parent Tanaisque discors.
prudens futuri temporis exitum
caliginosa nocte premit deus,
ridetque si mortalis ultra
fas trepidat. quod adest memento
componere aequus: cetera fluminis
ritu feruntur, nunc medio alveo
cum pace delabentis Etruscum
in mare, nunc lapides adesos
stirpesque raptas et pecus et domos
volventis una, non sine montium
clamore vicinaeque silvae,
cum fera diluvies quietos
inritat amnes. ille potens sui
laetusque deget, cui licet in diem
dixisse 'vixi: cras vel atra
nube polum pater occupato
vel sole puro; non tamen irritum
quodcumque retro est efficiet, neque

diffinget infectumque reddet
quod fugiens semel hora vexit'.
Fortuna saevo laeta negotio et
ludum insolentem ludere pertinax
transmutat incertos honores,
nunc mihi, nunc alii benigna.
laudo manentem: si celeres quatit
pinnas, resigno quae dedit et mea
virtute me involvo probamque
pauperiem sine dote quaero.
non est meum, si mugiat Africis
malus procellis, ad miseras preces
decurrere et votis pacisci,
ne Cypriae Tyriaeque merces
addant avaro divitias mari.
tum me biremis praesidio scaphae
tutum per Aegaeos tumultus
aura feret geminusque Pollux.





XXX

Exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum.
non omnis moriar, multaque pars mei
vitabit Libitinam: usque ego postera
crescam laude recens, dum Capitolium
scandet cum tacita virgine pontifex.
dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populorum, ex humili potens
princeps Aeolium carmen ad Italos
deduxisse modos. sume superbiam
quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam.



Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS



I.

INTERMISSA, Venus, diu
rursus bella moves? parce precor, precor.
non sum qualis eram bonae
sub regno Cinarae. desine, dulcium
mater saeva cupidinum,
circa lustra decem flectere mollibus
iam durum imperiis; abi
quo blandae iuvenum te revocant preces.
tempestivius in domum
Pauli purpureis ales oloribus

comissabere Maximi,
si torrere iecur quaeris idoneum:
namque et nobilis et decens
et pro sollicitis non tacitus reis
et centum puer artium
late signa feret militiae tuae,
et quandoque potentior
largi muneribus riserit aemuli,
Albanos prope te lacus
ponet marmoream sub trabe citrea.
illic plurima naribus
duces tura, lyraque et Berecyntia
delectabere tibia
mixtis carminibus non sine fistula;
illic bis pueri die
numen cum teneris virginibus tuum
laudantes pede candido
in morem Salium ter quatient humum.
me nec femina nec puer
iam nec spes animi credula mutui
nec certare iuvat mero
nec vincire novis tempora floribus.



sed cur, heu, Ligurine, cur
manat rara meas lacrima per genas?
cur facunda parum decoro
inter verba cadit lingua silentio?
nocturnis ego somniis
iam captum teneo, iam volucrem sequor
te per gramina Martii
campi, te per aquas, dure, volubilis.



II

PINDARUM quisquis studet aemulari,
Iule, ceratis ope Daedalea
nititur pinnis, vitreo daturus
nomina ponto.
monte decurrens velut amnis, imbres
quem super notas aluere ripas,
fervet immensusque ruit profundo
Pindarus ore,
laurea donandus Apollinari,
seu per audacis nova dithyrambos

verba devolvit numerisque fertur
lege solutis,
seu deos regesve canit, deorum
sanguinem, per quos cecidere iusta
morte Centauri, cecidit tremendae
flamma chimaerae,
sive quos Elea domum reducit
palma caelestis pugilemve equumve
dicit et centum potiore signis
munere donat,
flebili sponsae iuvenemve raptum
plorat, et vires animumque moresque
aureos educit in astra nigroque
invidet Orco.
multa Dircaeum levat aura cygnum,
tendit, Antoni, quotiens in altos
nubium tractus: ego apis Matinae
more modoque,
grata carpentis thyma per laborem
plurimum, circa nemus uvidique
Tiburis ripas operosa parvus
carmina fingo.
concines maiore poeta plectro
Caesarem, quandoque trahet feroces
per sacrum clivum merita decorus
fronde Sygambros;
quo nihil maius meliusve terris
fata donavere bonique divi
nec dabunt, quamvis redeant in aurum
tempora priscum.
concines laetosque dies et urbis
publicum ludum super impetrato
fortis Augusti reditu forumque
litibus orbum.

tum meae, si quid loquar audiendum,
vocis accedet bona pars, et 'o sol
pulcher, o laudande' canam recepto
Caesare felix.
teque, dum procedis, io Triumphe,
non semel dicemus, io Triumphe,
civitas omnis, dabimusque divis
tura benignis.
te decem tauri totidemque vaccae,
me tener solvet vitulus, relicta
matre qui largis iuvenescit herbis
in mea vota,
fronte curvatos imitatus ignes
tertium lunae referentis ortum,
qua notam duxit, niveus videri,
cetera fulvus.





III

QUEM tu, Melpomene, semel
nascentem placido lumine videris,
illum non labor Isthmius
clarabit pugilem, non equus impiger
curru ducet Achaico
victorem, neque res bellica Deliis
ornatum foliis ducem,
quod regum tumidas contuderit minas,
ostendet Capitolio;
sed quae Tibur aquae fertile praefluunt
et spissae nemorum comae
fingent Aeolio carmine nobilem.
Romae, principis urbium,
dignatur suboles inter amabiles
vatum ponere me choros,

et iam dente minus mordeor invido.
o testudinis aureae
dulcem quae strepitum, Pieri, temperas,
o mutis quoque piscibus
donatura cycni, si libeat, sonum,
totum muneris hoc tui est,
quod monstror digito praetereuntium
Romanae fidicen lyrae:
quod spiro et placeo, si placeo, tuum est.





IIII

QUALEM ministrum fulminis alitem,
cui rex deorum regnum in avis vagas
permisit expertus fidelem
Iuppiter in Ganymede flavo,
olim iuventas et patrius vigor
nido laborum propulit inscium,
vernique iam nimbis remotis
insolitos docuere nisus
venti paventem, mox in ovilia
demisit hostem vividus impetus,
nunc in reluctantes dracones
egit amor dapis atque pugnae;
qualemve laetis caprea pascuis
intenta fulvae matris ab ubere
iam lacte depulsum leonem
dente novo peritura vidit;

videre Raeti bella sub Alpibus
Drusum gerentem Vindelici (quibus
mos unde deductus per omne
tempus Amazonia securi
dextras obarmet, quaerere distuli,
nec scire fas est omnia), sed diu
lateque victrices catervae
consiliis iuvenis revictae
sensere quid mens rite, quid indoles
nutrita faustis sub penetralibus
posset, quid Augusti paternus
in pueros animus Nerones.
fortes creantur fortibus et bonis;
est in iuvencis, est in equis patrum
virtus, neque inbellem feroces
progenerant aquilae columbam:
doctrina sed vim promovet insitam,
rectique cultus pectora roborant;
utcumque defecere mores,
indecorant bene nata culpae.
quid debeas, o Roma, Neronibus,
testis Metaurum flumen et Hasdrubal
devictus et pulcher fugatis
ille dies Latio tenebris,
qui primus alma risit adorea,
dirus per urbes Afer ut Italas
ceu flamma per taedas vel eurus
per Siculas equitavit undas.
post hoc secundis usque laboribus
Romana pubes crevit, et impio
vastata Poenorum tumultu
fana deos habuere rectos,
dixitque tandem perfidus Hannibal

'cervi, luporum praeda rapacium,
sectamur ultro, quos opimus
fallere et effugere est triumphus.
gens, quae cremato fortis ab Ilio
iactata Tuscis aequoribus sacra
natosque maturosque patres
pertulit Ausonias ad urbes,
duris ut ilex tonsa bipennibus
nigrae feraci frondis in Algido,
per damna, per caedes, ab ipso
ducit opes animumque ferro.
non hydra secto corpore firmior
vinci dolentem crevit in Herculem,
monstrumve submisere Colchi
maius Echioniaeve Thebae.
merses profundo, pulchrior evenit;
luctere, multa proruet integrum
cum laude victorem, geretque
proelia coniugibus loquenda.
Carthagini iam non ego nuntios
mittam superbos: occidit, occidit
spes omnis et fortuna nostri
nominis Hasdrubale interempto.
nil Claudiae non perficiunt manus,
quas et benigno numine Iuppiter
defendit et curae sagaces
expediunt per acuta belli'.





V

DIVIS orte bonis, optime Romulae
custos gentis, abes iam nimium diu:
maturum reditum pollicitus patrum
sancto concilio, redi.
lucem redde tuae, dux bone, patriae:
instar veris enim vultus ubi tuus
adfulsit populo, gratior it dies
et soles melius nitent.
ut mater iuvenem, quem notus invido
flatu Carpathii trans maris aequora
cunctantem spatio longius annuo
dulci distinet a domo,
votis ominibusque et precibus vocat,
curvo nec faciem litore dimovet:
sic desideriis icta fidelibus
quaerit patria Caesarem.

tutus bos etenim rura perambulat,
nutrit rura Ceres almaque Faustitas,
pacatum volitant per mare navitae,
culpari metuit fides,
nullis polluitur casta domus stupris,
mos et lex maculosum edomuit nefas,
laudantur simili prole puerperae,
culpam poena premit comes.
quis Parthum paveat, quis gelidum Scythen,
quis, Germania quos horrida parturit
fetus, incolumi Caesare? quis ferae
bellum curet Hiberiae?
condit quisque diem collibus in suis,
et vitem viduas ducit ad arbores;
hinc ad vina redit laetus et alteris
te mensis adhibet deum;
te multa prece, te prosequitur mero
defuso pateris, et laribus tuum
miscet numen, uti Graecia Castoris
et magni memor Herculis.
'longas o utinam, dux bone, ferias
praestes Hesperiae' dicimus integro
sicci mane die, dicimus uvidi,
cum sol Oceano subest.





VI

DIVE, quem proles Niobea magnae
vindicem linguae Tityosque raptor
sensit et Troiae prope victor altae
Phthius Achilles,
ceteris maior, tibi miles impar,
filius quamvis Thetidis marinae
Dardanas turres quateret tremenda
cuspide pugnax.
ille, mordaci velut icta ferro
pinus aut impulsa cupressus euro,
procidit late posuitque collum in
pulvere Teucro.
ille non inclusus equo Minervae
sacra mentito male feriatos
Troas et laetam Priami choreis
falleret aulam,
sed palam captis gravis, heu nefas heu,
nescios fari pueros Achivis

ureret flammis, etiam latentem
matris in alvo,
ni tuis victus Venerisque gratae
vocibus divum pater annuisset
rebus Aeneae potiore ductos
alite muros.
doctor argutae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
levis Agyieu.
spiritum Phoebus mihi, Phoebus artem
carminis nomenque dedit poetae.
virginum primae puerique claris
patribus orti,
Deliae tutela deae, fugacis
lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
pollicis ictum,
rite Latonae puerum canentes,
rite crescentem face Noctilucam,
prosperam frugum celeremque pronos
volvere menses.
nupta iam dices 'ego dis amicum,
saeculo festas referente luces,
reddidi carmen docilis modorum
vatis Horati'.





VII

DIFFUGERE nives, redeunt iam gramina campis
arboribusque comae;
mutat terra vices, et decrescentia ripas
flumina praetereunt;
Gratia cum nymphis geminisque sororibus audet
ducere nuda choros.
inmortalia ne speres, monet annus et almum
quae rapit hora diem.
frigora mitescunt zephyris, ver proterit aestas
interitura, simul
pomifer autumnus fruges effuderit, et mox
bruma recurrit iners.
damna tamen celeres reparant caelestia lunae;
nos ubi decidimus
quo pater Aeneas, quo Tullus dives et Ancus,
pulvis et umbra sumus.

quis scit an adiciant hodiernae crastina summae
tempora di superi?
cuncta manus avidas fugient heredis, amico
quae dederis animo.
cum semel occideris et de te splendida Minos
fecerit arbitria,
non, Torquate, genus, non te facundia, non te
restituet pietas.
infernis neque enim tenebris Diana pudicum
liberat Hippolytum,
nec Lethaea valet Theseus abrumpere caro
vincula Pirithoo.





VIII

DONAREM pateras grataque commodus,
Censorine, meis aera sodalibus,
donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
ferres, divite me scilicet artium
quas aut Parrhasius protulit aut Scopas,
hic saxo, liquidis ille coloribus
sollers nunc hominem ponere, nunc deum.
sed non haec mihi vis, nec tibi talium
res est aut animus deliciarum egens.
gaudes carminibus; carmina possumus
donare et pretium dicere muneri.
non incisa notis marmora publicis,
per quae spiritus et vita redit bonis
post mortem ducibus, non celeres fugae
reiectaeque retrorsum Hannibalis minae,
non incendia Carthaginis impiae
eius, qui domita nomen ab Africa
lucratus rediit, clarius indicant
laudes quam Calabrae Pierides: neque,

si chartae sileant quod bene feceris,
mercedem tuleris. quid foret Iliae
Mavortisque puer, si taciturnitas
obstaret meritis invida Romuli?
ereptum Stygiis fluctibus Aeacum
virtus et favor et lingua potentium
vatum divitibus consecrat insulis.
dignum laude virum Musa vetat mori.
caelo Musa beat. sic Iovis interest
optatis epulis impiger Hercules,
clarum Tyndaridae sidus ab infimis
quassas eripiunt aequoribus rates,
ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.





VIIII

NE forte credas interitura quae
longe sonantem natus ad Aufidum
non ante vulgatas per artes
verba loquor socianda chordis:
non, si priores Maeonius tenet
sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves camenae;
nec siquid olim lusit Anacreon,
delevit aetas; spirat adhuc amor
vivuntque commissi calores
Aeoliae fidibus puellae.
non sola comptos arsit adulteri
crines et aurum vestibus illitum
mirata regalisque cultus
et comites Helene Lacaena;
primusve Teucer tela Cydonio
direxit arcu; non semel Ilios
vexata; non pugnavit ingens
Idomeneus Sthenelusve solus

dicenda musis proelia: non ferox
Hector vel acer Deiphobus gravis
excepit ictus pro pudicis
coniugibus puerisque primus.
vixere fortes ante Agamemnona
multi; sed omnes inlacrimabiles
urgentur ignotique longa
nocte, carent quia vate sacro.
paulum sepultae distat inertiae
celata virtus. non ego te meis
chartis inornatum silebo,
totve tuos patiar labores
impune, Lolli, carpere lividas
obliviones. est animus tibi
rerumque prudens et secundis
temporibus dubiisque rectus,
vindex avarae fraudis et abstinens
ducentis ad se cuncta pecuniae,
consulque non unius anni;
sed quotiens bonus atque fidus
iudex honestum praetulit utili,
reiecit alto dona nocentium
vultu, per obstantis catervas
explicuit sua victor arma.
non possidentem multa vocaveris
recte beatum; rectius occupat
nomen beati, qui deorum
muneribus sapienter uti
duramque callet pauperiem pati
peiusque leto flagitium timet,
non ille pro caris amicis
aut patria timidus perire,



X

O CRUDELIS adhuc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae,
et, quae nunc umeris involitant, deciderint comae,
nunc et qui color est puniceae flore prior rosae,
mutatus, Ligurinum in faciem verterit hispidam,
dices 'heu' quotiens te speculo videris alterum,
'quae mens est hodie, cur eadem non puero fuit,
vel cur his animis incolumes non redeunt genae?'



XI

EST mihi nonum superantis annum
plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
est hederae vis
multa, qua crines religata fulges;
ridet argento domus; ara castis
vincta verbenis avet immolato
spargier agno;
cuncta festinat manus, huc et illuc
cursitant mixtae pueris puellae;
sordidum flammae trepidant rotantes
vertice fumum.
ut tamen noris quibus advoceris
gaudiis, idus tibi sunt agendae,
qui dies mensem Veneris marinae
findit aprilem,
iure sollemnis mihi sanctiorque
paene natali proprio, quod ex hac
luce Maecenas meus affluentis
ordinat annos.

Telephum, quem tu petis, occupavit
non tuae sortis iuvenem puella
dives et lasciva tenetque grata
compede vinctum.
terret ambustus Phaethon avaras
spes, et exemplum grave praebet ales
Pegasus terrenum equitem gravatus
Bellerophontem,
semper ut te digna sequare et ultra
quam licet sperare nefas putando
disparem vites. age iam meorum
finis amorum
(non enim posthac alia calebo
femina), condisce modos, amanda
voce quos reddas: minuentur atrae
carmine curae.





XII

IAM veris comites, quae mare temperant,
impellunt animae lintea Thraciae;
iam nec prata rigent, nec fluvii strepunt
hiberna nive turgidi.
nidum ponit Ityn flebiliter gemens
infelix avis et Cecropiae domus
aeternum obprobrium, quod male barbaras
regum est ulta libidines.
dicunt in tenero gramine pinguium
custodes ovium carmina fistula
delectantque deum cui pecus et nigri
colles Arcadiae placent.
adduxere sitim tempora, Vergili;
sed pressum Calibus ducere Liberum
si gestis, iuvenum nobilium cliens,
nardo vina mereberis.
nardi parvus onyx eliciet cadum,

qui nunc Sulpiciis accubat horreis,
spes donare novas largus amaraque
curarum eluere efficax.
ad quae si properas gaudia, cum tua
velox merce veni: non ego te meis
immunem meditor tinguere poculis,
plena dives ut in domo.
verum pone moras et studium lucri,
nigrorumque memor, dum licet, ignium
misce stultitiam consiliis brevem:
dulce est desipere in loco.

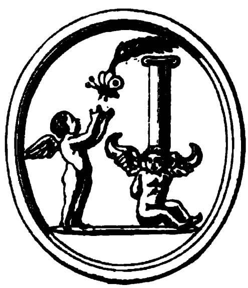




XIII

AUDIVERE, Lyce, di mea vota, di
audivere, Lyce: fis anus, et tamen
vis formosa videri,
ludisque et bibis impudens,
et cantu tremulo pota Cupidinem
lentum sollicitas. ille virentis et
doctae psallere Chiae
pulchris excubat in genis.
importunus enim transvolat aridas
quercus et refugit te, quia luridi
dentes te, quia rugae
turpant et capitis nives.
nec Coae referunt iam tibi purpurae
nec cari lapides tempora quae semel
notis condita fastis
inclusit volucris dies.
quo fugit Venus, heu, quove color? decens
quo motus? quid habes illius, illius,
quae spirabat amores,
quae me surpuerat mihi,

felix post Cinaram, notaque et artium
gratarum facies? sed Cinarae brevis
annos fata dederunt,
servatura diu parem
cornicis vetulae temporibus Lycen,
possent ut iuvenes visere fervidi
multo non sine risu
dilapsam in cineres facem.





XIIII

QUAE cura patrum quaeve Quiritium
plenis honorum muneribus tuas,
Auguste, virtutes in aevum
per titulos memoresque fastos
aeternet, o qua sol habitabiles
illustrat oras maxime principum?
quem legis expertes Latinae
Vindelici didicere nuper,
quid Marte posses. milite nam tuo
Drusus Genaunos, inplacidum genus,
Breunosque veloces et arces
Alpibus impositas tremendis

deiecit acer plus vice simplici.
maior Neronum mox grave proelium
commisit inmanesque Raetos
auspiciis pepulit secundis,
spectandus in certamine Martio
devota morti pectora liberae
quantis fatigaret ruinis,
indomitas prope qualis undas
exercet auster, pleiadum choro
scindente nubes, impiger hostium
vexare turmas et frementem
mittere equum medios per ignes.
sic tauriformis volvitur Aufidus,
qui regna Dauni praefluit Apuli,
cum saevit horrendamque cultis
diluviem meditatur agris,
ut barbarorum Claudius agmina
ferrata vasto diruit impetu
primosque et extremos metendo
stravit humum, sine clade victor,
te copias, te consilium et tuos
praebente divos. nam tibi quo die
portus Alexandrea supplex
et vacuam patefecit aulam,
fortuna lustro prospera tertio
belli secundos reddidit exitus,
laudemque et optatum peractis
imperiis decus arrogavit.
te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
miratur, o tutela praesens
Italiae dominaeque Romae.
te fontium qui celat origines

Nilusque et Ister, te rapidus Tigris,
te beluosus qui remotis
obstrepit oceanus Britannis,
te non paventis funera Galliae
duraeque tellus audit Hiberiae,
te caede gaudentes Sygambri
compositis venerantur armis.





XV

PHOEBUS volentem proelia me loqui,
victas et urbes, increpuit lyra,
ne parva Tyrrhenum per aequor
vela darem. tua, Caesar, aetas
fruges et agris rettulit uberes,
et signa nostro restituit Iovi
derepta Parthorum superbis
postibus, et vacuum duellis
Ianum Quirini clausit et ordinem
rectum evaganti frena licentiae
iniecit emovitque culpas
et veteres revocavit artes,
per quas Latinum nomen et Italae
crevere vires, famaque et imperi
porrecta maiestas ad ortus
solis ab Hesperio cubili.

custode rerum Caesare non furor
civilis aut vis eximet otium,
non ira, quae procudit enses
et miseras inimicat urbes.
non qui profundum Danuvium bibunt
edicta rumpent Iulia, non Getae,
non Seres infidive Persae,
non Tanain prope flumen orti.
nosque et profestis lucibus et sacris
inter iocosi munera Liberi,
cum prole matronisque nostris
rite deos prius adprecati,
virtute functos more patrum duces
Lydis remixto carmine tibiis
Troiamque et Anchisen et almae
progeniem Veneris canemus.



Q. HORATII FLACCI

EPODON LIBER



I

IBIS Liburnis inter alta navium,
amice, propugnacula,
paratus omne Caesaris periculum
subire, Maecenas, tuo.
quid nos? quibus te vita si superstite
iucunda, si contra, gravis.
utrumne iussi persequemur otium,
non dulce, ni tecum simul,
an hunc laborem mente laturi, decet
qua ferre non molles viros?
feremus et te vel per Alpium iuga,
inhospitalem et Caucasum,

vel occidentis usque ad ultimum sinum
forti sequemur pectore.
roges, tuum labore quid iuvem meo
inbellis ac firmus parum:
comes minore sum futurus in metu,
qui maior absentis habet;
ut assidens inplumibus pullis avis
serpentium allapsus timet
magis relictis, non, ut adsit, auxili
latura plus praesentibus.
libenter hoc et omne militabitur
bellum in tuae spem gratiae,
non ut iuvencis illigata pluribus
aratra nitantur mea,
pecusve Calabris ante sidus fervidum
Lucana mutet pascuis,
neque ut superni villa candens Tusculi
Circaea tangat moenia.
satis superque me benignitas tua
ditavit: haut paravero
quod aut avarus ut Chremes terra premam,
discinctus aut perdam nepos.





II

'BEATUS ille qui procul negotiis,
ut prisca gens mortalium,
paterna rura bobus exercet suis
solutus omni fenore,
neque excitatur classico miles truci
neque horret iratum mare,
forumque vitat et superba civium
potentiorum limina.
ergo aut adulta vitium propagine
altas maritat populos,
aut in reducta valle mugientium
prospectat errantis greges,
inutilisque falce ramos amputans
feliciores inserit,
aut pressa puris mella condit amphoris
aut tondet infirmas oves:
vel cum decorum mitibus pomis caput
Autumnus agris extulit,

ut gaudet insitiva decerpens pira,
certantem et uvam purpurae,
qua muneretur te, Priape, et te, pater
Silvane, tutor finium.
libet iacere modo sub antiqua ilice,
modo in tenaci gramine.
labuntur altis interim ripis aquae,
queruntur in silvis aves,
fontesque lymphis obstrepunt manantibus,
somnos quod invitet leves.
at cum tonantis annus hibernus Iovis
imbres nivesque comparat,
aut trudit acris hinc et hinc multa cane
apros in obstantis plagas,
aut amite levi rara tendit retia,
turdis edacibus dolos,
pavidumque leporem et advenam laqueo gruem
iucunda captat praemia.
quis non malarum, quas amor curas habet,
haec inter obliviscitur?
quodsi pudica mulier in partem iuvet
domum atque dulcis liberos,
Sabina qualis aut perusta solibus
pernicis uxor Apuli,
sacrum vetustis extruat lignis focum
lassi sub adventum viri,
claudensque textis cratibus laetum pecus
distenta siccet ubera,
et horna dulci vina promens dolio
dapes inemptas apparet:
non me Lucrina iuverint conchylia
magisve rhombus aut scari,
siquos Eois intonata fluctibus

hiemps ad hoc vertat mare;
non Afra avis descendat in ventrem meum,
non attagen Ionicus
iucundior quam lecta de pinguissimis
oliva ramis arborum,
aut herba lapathi prata amantis et gravi
malvae salubres corpori,
vel agna festis caesa terminalibus
vel haedus ereptus lupo.
has inter epulas ut iuvat pastas oves
videre properantes domum,
videre fessos vomerem inversum boves
collo trahentes languido,
positosque vernas, ditis examen domus,
circum renidentes lares'.
haec ubi locutus fenerator Alfius,
iam iam futurus rusticus,
omnem redegit idibus pecuniam,
quaerit kalendis ponere.





III

PARENTIS olim siquis impia manu
senile guttur fregerit,
edit cicutis alium nocentius.
o dura messorum ilia!
quid hoc veneni saevit in praecordiis?
num viperinus his cruor
incoctus herbis me fefellit, an malas
Canidia tractavit dapes?
ut Argonautas praeter omnes candidum
Medea mirata est ducem,



ignota tauris illigaturum iuga
perunxit hoc Iasonem;
hoc delibutis ulta donis paelicem
serpente fugit alite.
nec tantus umquam siderum insedit vapor
siticulosae Apuliae,
nec munus umeris efficacis Herculis
inarsit aestuosius.
at siquid umquam tale concupiveris,
iocose Maecenas, precor
manum puella savio opponat tuo,
extrema et in sponda cubet.



IIII

LUPIS et agnis quanta sortito optigit,
tecum mihi discordia est,
Hibericis peruste funibus latus
et crura dura compede.
licet superbus ambules pecunia,
fortuna non mutat genus.
videsne, sacram metiente te viam
cum bis trium ulnarum toga,

ut ora vertat huc et huc euntium
liberrima indignatio?
'sectus flagellis hic triumviralibus
praeconis ad fastidium
arat Falerni mille fundi iugera
et Appiam mannis terit
sedilibusque magnus in primis eques
Othone contempto sedet.
quid attinet tot ora navium gravi
rostrata duci pondere
contra latrones atque servilem manum,
hoc, hoc tribuno militum?'





V

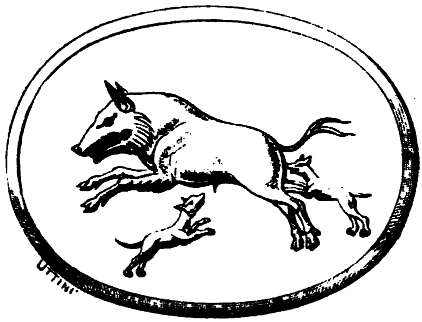
'AT o deorum quicquid in caelo regit
terras et humanum genus,
quid iste fert tumultus? et quid omnium
vultus in unum me truces?
per liberos te, si vocata partubus
Lucina veris adfuit,
per hoc inane purpurae decus precor,
per improbaturum haec Iovem,
quid ut noverca me intueris aut uti
petita ferro belua?'
ut haec trementi questus ore constitit
insignibus raptis puer,
impube corpus, quale posset impia
mollire Thracum pectora,
Canidia brevibus implicata viperis
crines et incomptum caput

iubet sepulcris caprificos erutas,
iubet cupressos funebris
et uncta turpis ova ranae sanguine
plumamque nocturnae strigis
herbasque, quas Iolcos atque Hiberia
mittit venenorum ferax,
et ossa ab ore rapta ieiunae canis
flammis aduri Colchicis.
at expedita Sagana, per totam domum
spargens Avernalis aquas,
horret capillis ut marinus asperis
echinus aut currens aper.
abacta nulla Veia conscientia
ligonibus duris humum
exhauriebat ingemens laboribus,
quo posset infossus puer
longo die bis terque mutatae dapis
inemori spectaculo,
cum promineret ore, quantum extant aqua
suspensa mento corpora;
exucta uti medulla et aridum iecur
amoris esset poculum,
interminato cum semel fixae cibo
intabuissent pupulae.
non defuisse masculae libidinis
Ariminensem Foliam
et otiosa credidit Neapolis
et omne vicinum oppidum,
quae sidera excantata voce Thessala
lunamque caelo deripit.
hic inresectum saeva dente livido
Canidia rodens pollicem
quid dixit aut quid tacuit? 'o rebus meis

non infideles arbitrae,
Nox et Diana, quae silentium regis,
arcana cum fiunt sacra,
nunc nunc adeste, nunc in hostilis domos
iram atque numen vertite.
formidulosis dum latent silvis ferae
dulci sopore languidae,
senem, quod omnes rideant, adulterum
latrent Suburanae canes
nardo perunctum, quale non perfectius
meae laborarint manus.
quid accidit? cur dira barbarae minus
venena Medeae valent?
quibus superbam fugit ulta paelicem,
magni Creontis filiam,
cum palla, tabo munus imbutum, novam
incendio nuptam abstulit.
atqui nec herba nec latens in asperis
radix fefellit me locis.
indormit unctis omnium cubilibus
oblivione paelicum.
a a, solutus ambulat veneficae
scientioris carmine.
non usitatis, Vare, potionibus,
o multa fleturum caput,
ad me recurres, nec vocata mens tua
Marsis redibit vocibus.
maius parabo, maius infundam tibi
fastidienti poculum,
priusque caelum sidet inferius mari
tellure porrecta super,
quam non amore sic meo flagres uti
bitumen atris ignibus'.

sub haec puer iam non ut ante mollibus
lenire verbis impias,
sed dubius unde rumperet silentium
misit Thyesteas preces:
'venena (magnum) fas nefasque, non valent
convertere humanam vicem.
diris agam vos; dira detestatio
nulla expiatur victima.
quin, ubi perire iussus expiravero,
nocturnus occurram furor,
petamque vultus umbra curvis unguibus,
quae vis deorum est manium,
et inquietis assidens praecordiis
pavore somnos auferam.
vos turba vicatim hinc et hinc saxis petens
contundet obscenas anus.
post insepulta membra different lupi
et Esquilinae alites,
neque hoc parentes heu mihi superstites
effugerit spectaculum'.





VI

QUID immerentes hospites vexas canis
ignavus adversum lupos?
quin huc inanes, si potes, vertis minas
et me remorsurum petis?
nam qualis aut Molossus aut fulvus Laco,
amica vis pastoribus,
agam per altas aure sublata nives,
quaecumque praecedet fera.
tu cum timenda voce complesti nemus,
proiectum odoraris cibum.
cave, cave: namque in malos asperrimus
parata tollo cornua,
qualis Lycambae spretus infido gener,
aut acer hostis Bupalo.
an si quis atro dente me petiverit,
inultus ut flebo puer?



VII

QUO, quo scelesti ruitis? aut cur dexteris
aptantur enses conditi?
parumne campis atque Neptuno super
fusum est Latini sanguinis?
non ut superbas invidae Carthaginis
Romanus arces ureret,
intactus aut Britannus ut descenderet
sacra catenatus via,
sed ut secundum vota Parthorum sua
urbs haec periret dextera.
neque hic lupis mos nec fuit leonibus
umquam nisi in dispar feris.
furorne caecos an rapit vis acrior
an culpa? responsum date.



tacent, et albus ora pallor inficit
mentesque perculsae stupent.
sic est: acerba fata Romanos agunt
scelusque fraternae necis,
ut inmerentis fluxit in terram Remi
sacer nepotibus cruor.



VIII

ROGARE longo putidam te saeculo
vires quid enervet meas?
cum sit tibi dens ater et rugis vetus
frontem senectus exaret,
hietque turpis inter aridas nates
podex velut crudae bovis?
sed incitat me pectus et mammae putres,
equina quales ubera,
venterque mollis et femur tumentibus
exile suris additum.
esto beata, funus atque imagines
ducant triumphales tuum,

nec sit marita quae rotundioribus
onusta bacis ambulet.
quid quod libelli stoici inter sericos
iacere pulvillos amant?
inlitterati num minus nervi rigent?
minusve languet fascinum?
quod ut superbo provoces ab inguine,
ore adlaborandum est tibi.





VIIII

QUANDO repostum Caecubum ad festas dapes
victore laetus Caesare
tecum sub alta (sic Iovi gratum) domo,
beate Maecenas, bibam?
sonante mixtum tibiis carmen lyra,
hac Dorium, illis barbarum:
ut nuper, actus cum freto Neptunius
dux fugit ustis navibus,
minatus urbi vincla quae detraxerat
servis amicus perfidis.
Romanus eheu (posteri negabitis)
emancipatus feminae
fert vallum et arma miles et spadonibus
servire rugosis potest,
interque signa turpe militaria
sol aspicit conopium.
ad hunc frementes verterunt bis mille equos
Galli canentes Caesarem,
hostiliumque navium portu latent

puppes sinistrorsum citae.
io Triumphe, tu moraris aureos
currus et intactas boves?
io Triumphe, nec Iugurthino parem
bello reportasti ducem,
neque Africanum, cui super Carthaginem
virtus sepulcrum condidit.
terra marique victus hostis punico
lugubre mutavit sagum.
aut ille centum nobilem Cretam urbibus
ventis iturus non suis,
exercitatas aut petit Syrtes noto,
aut fertur incerto mari.
capaciores affer huc, puer, scyphos
et Chia vina aut Lesbia,
vel, quod fluentem nauseam coerceat,
metire nobis Caecubum.
curam metumque Caesaris rerum iuvat
dulci Lyaeo solvere.





X

MALA soluta navis exit alite
ferens olentem Maevium.
ut horridis utrumque verberes latus,
auster, memento fluctibus.
niger rudentis eurus inverso mari
fractosque remos differat.
insurgat aquilo, quantus altis montibus
frangit trementis ilices.
nec sidus atra nocte amicum appareat,
qua tristis Orion cadit;
quietiore nec feratur aequore
quam Graia victorum manus,
cum Pallas usto vertit iram ab Ilio
in impiam Aiacis ratem.
o quantus instat navitis sudor tuis
tibique pallor luteus,

et illa non virilis eiulatio,
preces et aversum ad Iovem,
Ionius udo cum remugiens sinus
noto carinam ruperit.
opima quodsi praeda curvo litore
porrecta mergos iuveris,
libidinosus immolabitur caper
et agna Tempestatibus.





XI

PETTI, nihil me sicut antea iuvat
scribere versiculos amore percussum gravi,
amore, qui me praeter omnes expetit
mollibus in pueris aut in puellis urere.
hic tertius december, ex quo destiti
Inachia furere, silvis honorem decutit.
heu me, per urbem, nam pudet tanti mali,
fabula quanta fui, conviviorum et paenitet,
in quis amantem languor et silentium
arguit et latere petitus imo spiritus.
'contrane lucrum nil valere candidum
pauperis ingenium?' querebar adplorans tibi,
simul calentis inverecundus deus
fervidiore mero arcana promorat loco.
'quodsi meis inaestuet praecordiis
libera bilis, ut haec ingrata ventis dividat
fomenta vulnus nil malum levantia,

desinet inparibus certare summotus pudor'.
ubi haec severus te palam laudaveram,
iussus abire domum ferebar incerto pede
ad non amicos heu mihi postes et heu
limina dura, quibus lumbos et infregi latus.
nunc gloriantis quamlibet mulierculam
vincere mollitia amor Lycisci me tenet;
unde expedire non amicorum queant
libera consilia nec contumeliae graves,
sed alius ardor aut puellae candidae
aut teretis pueri longam renodantis comam.





XII

QUID tibi vis, mulier nigris dignissima barris?
munera quid mihi, quidve tabellas
mittis nec firmo iuveni neque naris obesae?
namque sagacius unus odoror,
polypus an gravis hirsutis cubet hircus in alis,
quam canis acer, ubi lateat sus.
qui sudor vietis et quam malus undique membris
crescit odor, cum pene soluto
indomitam properat rabiem sedare, neque illi
iam manet umida creta colorque
stercore fucatus crocodili, iamque subando
tenta cubilia tectaque rumpit;
vel mea cum saevis agitat fastidia verbis:
'Inachia langues minus ac me;
Inachiam ter nocte potes, mihi semper ad unum
mollis opus. pereat male quae te
Lesbia quaerenti taurum monstravit inertem,
cum mihi Cous adesset Amyntas,

cuius in indomito constantior inguine nervus,
quam nova collibus arbor inhaeret.
muricibus Tyriis iteratae vellera lanae
cui properabantur? tibi nempe,
ne foret aequalis inter conviva, magis quem
diligeret mulier sua quam te.
o ego non felix, quam tu fugis ut pavet acris
agna lupos capreaeque leones'.





XIII

HORRIDA tempestas caelum contraxit, et imbres
nivesque deducunt Iovem: nunc mare, nunc siluae
Threicio aquilone sonant: rapiamus, amici,
occasionem de die, dumque virent genua
et decet, obducta solvatur fronte senectus.
tu vina Torquato move consule pressa meo.
cetera mitte loqui: deus haec fortasse benigna
reducet in sedem vice. nunc et Achaemenio
perfundi nardo iuvat et fide Cyllenea
levare diris pectora sollicitudinibus,
nobilis ut grandi cecinit Centaurus alumno:
'invicte mortalis dea nate puer Thetide,

te manet Assaraci tellus, quam frigida parvi
findunt Scamandri flumina, lubricus et Simois;
unde tibi reditum certo subtegmine parcae
rupere, nec mater domum caerula te revehet.
illic omne malum vino cantuque levato,
deformis aegrimoniae dulcibus alloquiis'.





XIIII

MOLLIS inertia cur tantam diffuderit imis
oblivionem sensibus,
pocula Lethaeos ut si ducentia somnos
arente fauce traxerim,
candide Maecenas, occidis saepe rogando:
deus, deus nam me vetat
inceptos, olim promissum carmen, iambos
ad umbilicum adducere.
non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teium,
qui persaepe cava testudine flevit amorem
non elaboratum ad pedem.
ureris ipse miser: quodsi non pulchrior ignis
accendit obsessam Ilion,
gaude sorte tua; me libertina neque uno
contenta Phryne macerat.



XV

NOX erat et caelo fulgebat luna sereno
inter minora sidera,
cum tu magnorum numen laesura deorum
in verba iurabas mea,
artius atque hedera procera astringitur ilex
lentis adhaerens bracchiis,
dum pecori lupus, et nautis infestus Orion
turbaret hibernum mare,
intonsosque agitaret Apollinis aura capillos,
fore hunc amorem mutuum.
o dolitura mea multum virtute Neaera :
nam si quid in Flacco viri est,
non feret assiduas potiori te dare noctes,
et quaeret iratus parem,

nec semel offensae cedet constantia formae,
si certus intrarit dolor.
et tu, quicumque es felicior atque meo nunc
superbus incedis malo,
sis pecore et multa dives tellure licebit,
tibique Pactolus fluat,
nec te Pythagorae fallant arcana renati,
formaque vincas Nirea,
heu heu translatos alio maerebis amores:
ast ego vicissim risero.





XVI

ALTERA iam teritur bellis civilibus aetas,
suis et ipsa Roma viribus ruit:
quam neque finitimi valuerunt perdere Marsi,
minacis aut Etrusca Porsenae manus,
aemula nec virtus Capuae nec Spartacus acer
novisque rebus infidelis Allobrox,
nec fera caerulea domuit Germania pube
parentibusque abominatus Hannibal,
impia perdemus devoti sanguinis aetas,
ferisque rursus occupabitur solum.
barbarus heu cineres insistet victor, et urbem
eques sonante verberabit ungula,
quaeque carent ventis et solibus ossa Quirini
(nefas videre) dissipabit insolens.
forte quid expediat communiter aut melior pars
malis carere quaeritis laboribus:

nulla sit hac potior sententia, Phocaeorum
velut profugit execrata civitas
agros atque lares patrios, habitandaque fana
apris reliquit et rapacibus lupis,
ire, pedes quocumque ferent, quocumque per undas
notus vocabit aut protervus Africus.
sic placet, an melius quis habet suadere? secunda
ratem occupare quid moramur alite?
sed iuremus in haec: simul imis saxa renarint
vadis levata, ne redire sit nefas;
neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
in mare seu celsus procurrerit Appenninus,
novaque monstra iunxerit libidine
mirus amor, iuvet ut tigres subsidere cervis,
adulteretur et columba miluo,
credula nec ravos timeant armenta leones,
ametque salsa levis hircus aequora.
haec et quae poterunt reditus abscindere dulcis
eamus omnis execrata civitas,
aut pars indocili melior grege; mollis et expes
inominata perprimat cubilia.
vos quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
nos manet oceanus circumvagus: arva, beata
petamus arva, divites et insulas,
reddit ubi Cererem tellus inarata quotannis
et imputata floret usque vinea,
germinat et numquam fallentis termes olivae,
suamque pulla ficus ornat arborem,
mella cava manant ex ilice, montibus altis
levis crepante lympha desilit pede.
illic iniussae veniunt ad mulctra capellae,

refertque tenta grex amicus ubera;
nec vespertinus circumgemit ursus ovile,
neque intumescit alta viperis humus.
pluraque felices mirabimur, ut neque largis
aquosus eurus arva radat imbribus,
pinguia nec siccis urantur semina glaebis,
utrumque rege temperante caelitum.
non huc Argoo contendit remige pinus,
neque impudica Colchis intulit pedem;
non huc Sidonii torserunt cornua nautae,
laboriosa nec cohors Ulixei.
nulla nocent pecori contagia, nullius astri
gregem aestuosa torret impotentia.
Iuppiter illa piae secrevit litora genti,
ut inquinavit aere tempus aureum;
aere, dehinc ferro duravit saecula, quorum
piis secunda vate me datur fuga.





XVII

IAM iam efficaci do manus scientiae,
supplex et oro regna per Proserpinae,
per et Dianae non movenda numina,
per atque libros carminum valentium
refixa caelo devocare sidera,
Canidia, parce vocibus tandem sacris,
citumque retro solve, solve turbinem.
movit nepotem Telephus Nereium,
in quem superbus ordinarat agmina
Mysorum et in quem tela acuta torserat.
unxere matres Iliae addictum feris
alitibus atque canibus homicidam Hectorem,
postquam relictis moenibus rex procidit
heu pervicacis ad pedes Achillei.
saetosa duris exuere pellibus
laboriosi remiges Ulixei
volente Circa membra: tunc mens et sonus
relapsus atque notus in vultus honor.
dedi satis superque poenarum tibi,
amata nautis multum et institoribus.
fugit iuventas, et verecundus color
reliquit ossa pelle amicta lurida;

tuis capillus albus est odoribus,
nullum a labore me reclinat otium;
urget diem nox et dies noctem, neque est
levare tenta spiritu praecordia.
ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
caputque Marsa dissilire nenia.
quid amplius vis? o mare et terra, ardeo
quantum neque atro delibutus Hercules
Nessi cruore nec Sicana fervida
virens in Aetna flamma: tu, donec cinis
iniuriosis aridus ventis ferar,
cales, venenis officina Colchicis.
quae finis aut quod me manet stipendium?
effare: iussas cum fide poenas luam,
paratus expiare, seu poposceris
centum iuvencos, sive mendaci lyra
voles sonari, tu pudica, tu proba
perambulabis astra sidus aureum.
infamis Helenae Castor offensus vice,
fraterque magni Castoris, victi prece
adempta vati reddidere lumina:
et tu, potes nam, solve me dementia,
o nec paternis obsoleta sordibus,
neque in sepulcris pauperum prudens anus
novendialis dissipare pulveres.
tibi hospitale pectus et purae manus,
tuusque venter Pactumeius, et tuo
cruore rubros obstetrix pannos lavit,
utcumque fortis exilis puerpera.
'quid obseratis auribus fundis preces?
non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.

inultus ut tu riseris Cotyttia
vulgata, sacrum liberi Cupidinis,
et Esquilini pontifex venefici
impune ut urbem nomine impleris meo?
quid proderat ditasse Paelignas anus
velociusve miscuisse toxicum?
sed tardiora fata te votis manent:
ingrata misero vita ducenda est in hoc,
novis ut usque suppetas laboribus.
optat quietem Pelopis infidi pater,
egens benignae Tantalus semper dapis,
optat Prometheus obligatus aliti,
optat supremo conlocare Sisyphus
in monte saxum: sed vetant leges Iovis.
voles modo altis desilire turribus,
modo ense pectus Norico recludere,
frustraque vincla gutturi nectes tuo
fastidiosa tristis aegrimonia.
vectabor umeris tunc ego inimicis eques,
meaeque terra cedet insolentiae.
an quae movere cereas imagines,
ut ipse nosti curiosus, et polo
deripere lunam vocibus possim meis,
possim crematos excitare mortuos
desiderique temperare pocula,
plorem artis in te nil agentis exitus?'



Q. HORATII FLACCI

CARMEN SAECULARE



PHOEBE silvarumque potens Diana,
lucidum caeli decus, o colendi
semper et culti, date quae precamur
tempore sacro,
quo Sibyllini monuere versus
virgines lectas puerosque castos
dis, quibus septem placuere colles,
dicere carmen.
alme Sol, curru nitido diem qui
promis et celas aliusque et idem

nasceris, possis nihil urbe Roma
visere maius.
rite maturos aperire partus
lenis, Ilithyia, tuere matres,
sive tu Lucina probas vocari
seu Genitalis:
diva, producas subolem, patrumque
prosperes decreta super iugandis
feminis prolisque novae feraci
lege marita,
certus undenos deciens per annos
orbis ut cantus referatque ludos
ter die claro totiensque grata
nocte frequentes.
vosque veraces cecinisse, parcae,
quod semel dictum est stabilisque rerum
terminus servet, bona iam peractis
iungite fata.
fertilis frugum pecorisque tellus
spicea donet Cererem corona;
nutriant fetus et aquae salubres
et Iovis aurae.
condito mitis placidusque telo
supplices audi pueros, Apollo;
siderum regina bicornis audi,
Luna, puellas.
Roma si vestrum est opus, Iliaeque
litus Etruscum tenuere turmae,
iussa pars mutare lares et urbem
sospite cursu,
cui per ardentem sine fraude Troiam
castus Aeneas patriae superstes
liberum munivit iter daturus

plura relictis:
di, probos mores docili iuventae,
di, senectuti placidae quietem,
Romulæ genti date remque prolemque
et decus omne;
quaeque vos bobus veneratur albis
clarus Anchisae Venerisque sanguis,
impetret, bellante prior, iacentem
lenis in hostem.
iam mari terraque manus potentes
Medus Albanasque timet secures;
iam Scythae responsa petunt, superbi
nuper, et Indi.
iam Fides et Pax et Honos Pudorque
priscus et neglecta redire Virtus
audet, apparetque beata pleno
Copia cornu.



augur et fulgente decorus arcu
Phoebus acceptusque novem camenis,
qui salutari levat arte fessos
corporis artus,
si Palatinas videt aequus aras,
remque Romanam Latiumque felix

alterum in lustrum meliusque semper
prorogat aevum.
quaeque Aventinum tenet Algidumque,
quindecim Diana preces virorum
curat et votis puerorum amicas
applicat auris.
haec Iovem sentire deosque cunctos
spem bonam certamque domum reporto,
doctus et Phoebi chorus et Dianae
dicere laudes.



Q. HORATII FLACCI

SATIRARUM

LIBER PRIMUS



I

QUI fit, Maecenas, ut nemo, quam sibi sortem
seu ratio dederit seu fors obiecerit, illa
contentus vivat, laudet diversa sequentis?
'o fortunati mercatores' gravis annis
miles ait multo iam fractus membra labore.
contra mercator, navim iactantibus austris,
'militia est potior. quid enim? concurritur: horae
momento cita mors venit aut victoria laeta'.
agricolam laudat iuris legumque peritus,
sub galli cantum consultor ubi ostia pulsat.
ille, datis vadibus qui rure extractus in urbem est,
solos felices viventes clamat in urbe.

cetera de genere hoc, adeo sunt multa, loquacem
delassare valent Fabium. ne te morer, audi
quo rem deducam. si quis deus 'en ego' dicat
'iam faciam quod vultis: eris tu, qui modo miles,
mercator; tu, consultus modo, rusticus: hinc vos,
vos hinc mutatis discedite partibus. eia.
quid statis?' nolint. atqui licet esse beatis.
quid causae est, merito quin illis Iuppiter ambas
iratus buccas inflet neque se fore posthac
tam facilem dicat, votis ut praebeat aurem?
praeterea, ne sic ut qui iocularia ridens
percurram: quamquam ridentem dicere verum
quid vetat? ut pueris olim dant crustula blandi
doctores, elementa velint ut discere prima:
sed tamen amoto quaeramus seria ludo.
ille gravem duro terram qui vertit aratro,
perfidus hic caupo, miles nautaeque per omne
audaces mare qui currunt, hac mente laborem
sese ferre, senes ut in otia tuta recedant,
aiunt, cum sibi sint congesta cibaria: sicut
parvola (nam exemplo est) magni formica laboris
ore trahit quodcumque potest atque addit acervo
quem struit, haud ignara ac non incauta futuri.
quae, simul inversum contristat aquarius annum,
non usquam prorepit et illis utitur ante
quaesitis sapiens, cum te neque fervidus aestus
demoveat lucro, neque hiemps, ignis, mare, ferrum,
nil obstet tibi, dum ne sit te ditior alter.
quid iuvat immensum te argenti pondus et auri
furtim defossa timidum deponere terra?
'quod si comminuas, vilem redigatur ad assem'.
at ni id fit, quid habet pulchri constructus acervus?
milia frumenti tua triverit area centum,

non tuus hoc capiet venter plus ac meus: ut si
reticulum panis venalis inter onusto
forte vehas umero, nihilo plus accipias quam
qui nil portarit. vel dic quid referat intra
naturae finis viventi, iugera centum an
mille aret? 'at suave est ex magno tollere acervo'.
dum ex parvo nobis tantundem haurire relinquas,
cur tua plus laudes cumeris granaria nostris?
ut tibi si sit opus liquidi non amplius urna
vel cyatho, et dicas 'magno de flumine malim
quam ex hoc fonticulo tantundem sumere'. eo fit,
plenior ut siquos delectet copia iusto,
cum ripa simul avulsos ferat Aufidus acer.
at qui tantuli eget quantost opus, is neque limo
turbatam haurit aquam, neque vitam amittit in undis.
at bona pars hominum decepta cupidine falso
'nil satis est' inquit, 'quia tanti quantum habeas sis'.
quid facias illi? iubeas miserum esse, libenter
quatenus id facit: ut quidam memoratur Athenis
sordidus ac dives, populi contemnere voces
sic solitus, 'populus me sibilat, at mihi plaudo,
ipse domi, simul ac nummos contemplor in arca'.
Tantalus a labris sitiens fugientia captat
flumina—quid rides? mutato nomine de te
fabula narratur: congestis undique saccis
indormis inhians, et tamquam parcere sacris
cogeris aut pictis tamquam gaudere tabellis.
nescis quo valeat nummus, quem praebeat usum?
panis ematur, holus, vini sextarius, adde
quis humana sibi doleat natura negatis.
an vigilare metu exanimem, noctesque diesque
formidare malos fures, incendia, servos,
ne te compilent fugientes, hoc iuvat? horum

semper ego optarim pauperrimus esse bonorum.
at si condoluit temptatum frigore corpus,
aut alius casus lecto te adfixit, habes qui
assideat, fomenta paret, medicum roget, ut te
suscitet ac natis reddat carisque propinquis?
non uxor salvum te vult, non filius; omnes
vicini oderunt, noti, pueri atque puellae.
miraris, cum tu argento post omnia ponas,
si nemo praestet quem non merearis amorem?
at si cognatos, nullo natura labore
quos tibi dat, retinere velis servareque amicos,
infelix operam perdas, ut si quis asellum
in campo doceat parentem currere frenis?
denique sit finis quaerendi, cumque habeas plus,
pauperiem metuas minus, et finire laborem
incipias parto quod avebas; ne facias quod
Ummidius quidam. non longa est fabula. dives
ut metiretur nummos, ita sordidus ut se
non umquam servo melius vestiret, ad usque
supremum tempus ne se penuria victus
opprimeret metuebat. at hunc liberta securi
divisit medium, fortissima Tyndaridarum.
'quid mi igitur suades? ut vivam Naevius aut sic
ut Nomentanus?' pergis pugnantia secum
frontibus adversis componere. non ego avarum
cum veto te fieri, vappam iubeo ac nebulonem.
est inter Tanain quiddam socerumque Viselli:
est modus in rebus, sunt certi denique fines,
quos ultra citraque nequit consistere rectum.
illuc unde abii redeo, qui nemo, ut avarus,
se probet ac potius laudet diversa sequentis,
quodque aliena capella gerat distentius uber,
tabescat, neque se maiori pauperiorum

turbae comparet, hunc atque hunc superare laboret,
sic festinanti semper locupletior opstet,
ut, cum carceribus missos rapit ungula currus,
instat equis auriga suos vincentibus, illum
praeteritum temnens extremos inter euntem.
inde fit ut raro, qui se vixisse beatum
dicat et exacto contentus tempore vita
cedat uti conviva satur, reperire queamus.
iam satis est. ne me Crispini scrinia lippi
compilasse putes, verbum non amplius addam.





II

AMBUBAIARUM collegia, pharmacopolae,
mendici, mimae, balatrones, hoc genus omne
maestum ac sollicitum est cantoris morte Tigelli.
quippe benignus erat. contra hic, ne prodigus esse
dicatur metuens, inopi dare nolit amico,
frigus quo duramque famem propellere possit.
hunc si perconteris, avi cur atque parentis
praeclaram ingrata stringat malus ingluvie rem,
omnia conductis coemens obsonia nummis,
sordidus atque animi quod parvi nolit haberi;
respondet. laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis
dives agris, dives positis in fenore nummis:
quinas hic capiti mercedes exsecat, atque
quanto perditior quisque est, tanto acrius urget;
nomina sectatur, modo sumpta veste virili,

sub patribus duris tironum. 'maxime' quis non
'Iuppiter' exclamat, simul atque audivit? 'at in se
pro quaestu sumptum facit hic'. vix credere possis,
quam sibi non sit amicus, ita ut pater ille, Terenti
fabula quem miserum gnato vixisse fugato
inducit, non se peius cruciaverit atque hic.
si quis nunc quaerat 'quo res haec pertinet?' illuc:
dum vitant stulti vitia, in contraria currunt.
Malthinus tunicis demissis ambulat; est qui
inguen ad obscenum subductis usque facetus.
pastillos Rufillus olet, Gargonius hircum.
nil medium est. sunt qui nolint tetigisse nisi illas
quarum subsuta talos tegat instita veste;
contra alius nullam nisi olenti in fornice stantem.
quidam notus homo cum exiret fornice, 'macte
virtute esto' inquit sententia dia Catonis:
'nam simul ac venas inflavit taetra libido,
huc iuvenes aequum est descendere, non alienas
permolere uxores'. 'nolim laudarier' inquit
'sic me' mirator cunni Cupiennius albi.
audire est operae pretium, procedere recte
qui moechis non vultis, ut omni parte laborent,
utque illis multo corrupta dolore voluptas
atque haec rara cadat dura inter saepe pericla.
hic se praecipitem tecto dedit; ille flagellis
ad mortem caesus; fugiens hic decidit acrem
praedonum in turbam; dedit hic pro corpore nummos;
hunc perminxerunt calones; quin etiam illud
accidit, ut cuidam testis caudamque salacem
demeteret ferrum. 'iure' omnes: Galba negabat.
tutior at quanto merx est in classe secunda,
libertinarum dico: Sallustius in quas
non minus insanit quam qui moechatur. at hic si,

qua res, qua ratio suaderet, quaque modeste
munifico esse licet, vellet bonus atque benignus
esse, daret quantum satis esset, nec sibi damno
dedecorique foret. verum hoc se amplectitur uno,
hoc amat et laudat, 'matronam nullam ego tango'.
ut quondam Marsaeus, amator Originis ille,
qui patrium mimae donat fundumque laremque,
'nil fuerit mi' inquit 'cum uxoribus umquam alienis'.
verum est cum mimis, est cum meretricibus; unde
fama malum gravius quam res trahit. an tibi abunde
personam satis est, non illud, quicquid ubique
officit, evitare? bonam deperdere famam,
rem patris oblimare, malum est ubicumque. quid inter
est in matrona, ancilla peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno
nomine deceptus, poenas dedit usque superque
quam satis est, pugnis caesus ferroque petitus,
exclusus fore, cum Longarenus foret intus.
huic si mutonis verbis mala tanta videnti
diceret haec animus 'quid vis tibi? numquid ego a te
magno prognatum deposco consule cunnum
velatumque stola, mea cum conferbuit ira?'
quid responderet? 'magno patre nata puella est'.
at quanto meliora monet pugnantiaque istis
dives opis natura suae, tu si modo recte
dispensare velis ac non fugienda petendis
inmiscere. tuo vitio rerumne labores,
nil referre putas? quare, ne paeniteat te,
desine matronas sectarier, unde laboris
plus haurire mali est quam ex re decerpere fructus.
nec magis huic, inter niveos viridisque lapillos
sit licet, hoc, Cerinthe, tuo tenerum est femur aut crus
rectius; atque etiam melius persaepe togatae est.

adde huc quod mercem sine fucis gestat; aperte
quod venale habet ostendit; nec siquid honesti est,
iactat habetque palam, quaerit quo turpia celet.
regibus hic mos est, ubi equos mercantur: opertos
inspiciunt, ne si facies, ut saepe, decora
molli fulta pede est, emptorem inducat hiantem,
quod pulchrae clunes, breve quod caput, ardua cervix.
hoc illi recte: ne corporis optima Lyncei
contemplere oculis, Hypsaea caecior illa
quae mala sunt spectes. 'o crus, o bracchia!' verum
depugis, nasuta, brevi latere ac pede longo est.
matronae praeter faciem nil cernere possis,
cetera, ni Catia est, demissa veste tegentis.
si interdicta petes, vallo circumdata (nam te
hoc facit insanum), multae tibi tum officient res.
custodes, lectica, ciniflones, parasitae,
ad talos stola demissa et circumdata palla,
plurima, quae invideant pure apparere tibi rem.
altera, nil obstat; Cois tibi paene videre est
ut nudam, ne crure malo, ne sit pede turpi;
metiri possis oculo latus. an tibi mavis
insidias fieri pretiumque avellier ante
quam mercem ostendi? 'leporem venator ut alta
in nive sectetur, positum sic tangere nolit'
cantat, et adponit 'meus est amor huic similis: nam
transvolat in medio posita et fugientia captat'.
hiscine versiculis speras tibi posse dolores
atque aestus curasque gravis e pectore tolli?
nonne, cupidinibus statuat natura modum quem,
quid latura, sibi quid sit dolitura negatum,
quaerere plus prodest et inane abscindere soldo?
num, tibi cum fauces urit sitis, aurea quaeris
pocula? num esuriens fastidis omnia praeter

pavonem rhombumque? tument tibi cum inguina, num, si
ancilla aut verna est praesto puer, impetus in quem
continuo fiat, malis tentigine rumpi?
non ego: namque parabilem amo Venerem facilemque.
illam 'post paulo; sed pluris; si exierit vir'
Gallis, hanc Philodemus ait sibi quae neque magno
stet pretio neque cunctetur, cum est iussa venire.
candida rectaque sit; munda hactenus ut neque longa
nec magis alba velit quam dat natura videri.
haec ubi supposuit dextro corpus mihi laevum,
Ilia et Egeria est; do nomen quodlibet illi,
nec vereor ne, dum futuo, vir rure recurrat,
ianua frangatur, latret canis, undique magno
pulsa domus strepitu resonet, vepallida lecto
desiliat mulier, miseram se conscia clamet,
cruribus haec metuat, doti deprensa, egomet mi.
discincta tunica fugiendum est ac pede nudo,
ne nummi pereant aut puga aut denique fama.
deprendi miserum est: Fabio vel iudice vincam.





III

OMNIBUS hoc vitium est cantoribus, inter amicos
ut numquam inducant animum cantare rogati,
iniussi numquam desistant. Sardus habebat
ille Tigellius hoc. Caesar, qui cogere posset,
si peteret per amicitiam patris atque suam, non
quicquam proficeret; si collibuisset, ab ovo
usque ad mala citaret 'io bacchae', modo summa
voce, modo hac, resonat quae chordis quattuor ima.
nil aequale homini fuit illi: saepe velut qui
currebat fugiens hostem, persaepe velut qui
Iunonis sacra ferret; habebat saepe ducentos,
saepe decem servos; modo reges atque tetrarchas,
omnia magna loquens, modo 'sit mihi mensa tripes et
concha salis puri et toga quae defendere frigus
quamvis crassa queat'. deciens centena dedisses
huic parco, paucis contento, quinque diebus

nil erat in loculis; noctes vigilabat ad ipsum
mane, diem totum stertebat; nil fuit umquam
sic impar sibi. nunc aliquis dicat mihi 'quid tu?
nullane habes vitia?' immo alia et fortasse minora.
Maenius absentem Novium cum carperet, 'heus tu'
quidam ait, 'ignoras te an ut ignotum dare nobis
verba putas?' 'egomet mi ignosco' Maenius inquit.
stultus et improbus hic amor est dignusque notari.
cum tua pervideas oculis mala lippus inunctis,
cur in amicorum vitiis tam cernis acutum
quam aut aquila aut serpens Epidaurius? at tibi contra
evenit, inquirant vitia ut tua rursus et illi.
iracundior est paulo, minus aptus acutis
naribus horum hominum; rideri possit eo quod
rusticius tonso toga defluit et male laxus
in pede calceus haeret: at est bonus, ut melior vir
non alius quisquam, at tibi amicus, at ingenium ingens
inculto latet hoc sub corpore. denique te ipsum
concute, numqua tibi vitiorum inseverit olim
natura aut etiam consuetudo mala: namque
neglectis urenda filix innascitur agris.
illuc praevertamur, amatorem quod amicae
turpia decipiunt caecum vitia, aut etiam ipsa haec
delectant, veluti Balbinum polypus Hagnae.
vellem in amicitia sic erraremus, et isti
errori nomen virtus posuisset honestum.
at pater ut gnati, sic nos debemus amici
siquod sit vitium non fastidire. strabonem
appellat paetum pater, et pullum, male parvus
si cui filius est, ut abortivus fuit olim
Sisyphus; hunc varum distortis cruribus, illum
balbutit scaurum, pravis fultum male talis.
parcius hic vivit: frugi dicatur. ineptus

et iactantior hic paulo est: concinnus amicis
postulat ut videatur. at est truculentior atque
plus aequo liber: simplex fortisque habeatur.
caldior est: acres inter numeretur. opinor,
haec res et iungit, iunctos et servat amicos.
at nos virtutes ipsas invertimus atque
sincerum cupimus vas incrustare. probus quis
nobiscum vivit, multum demissus homo ille:
tardo cognomen, pingui damus. hic fugit omnes
insidias nullique malo latus obdit apertum,
cum genus hoc inter vitae versemur, ubi acris
invidia atque vigent ubi crimina: pro bene sano
ac non incauto fictum astutumque vocamus.
simplicior quis et est qualem me saepe libenter
optulerim tibi, Maecenas, ut forte legentem
aut tacitum impellat quovis sermone: 'molestus,
communi sensu plane caret' inquimus. eheu
quam temere in nosmet legem sancimus iniquam!
nam vitiis nemo sine nascitur: optimus ille est,
qui minimis urgetur. amicus dulcis, ut aequum est,
cum mea compenset vitiis bona, pluribus hisce,
si modo plura mihi bona sunt, inclinet, amari
si volet: hac lege in trutina ponetur eadem,
qui ne tuberibus propriis offendat amicum
postulat, ignoscet verrucis illius: aequum est
peccatis veniam poscentem reddere rursus.
denique, quatenus excidi penitus vitium irae,
cetera item nequeunt stultis haerentia, cur non
ponderibus modulisque suis ratio utitur, ac res
ut quaeque est, ita suppliciis delicta coercet?
siquis eum servum, patinam qui tollere iussus
semesos piscis tepidumque ligurrierit ius,
in cruce suffigat, Labeone insanior inter

sanos dicatur. quanto hoc furiosius atque
maius peccatum est! paulum deliquit amicus,
quod nisi concedas, habeare insuavis: acerbus
odisti et fugis ut Rusonem debitor aeris,
qui nisi, cum tristes misero venere kalendae,
mercedem aut nummos unde unde extricat, amaras
porrecto iugulo historias captivus ut audit.
comminxit lectum potus mensave catillum
Euandri manibus tritum deiecit: ob hanc rem,
aut positum ante mea quia pullum in parte catini
sustulit esuriens, minus hoc iucundus amicus
sit mihi? quid faciam, si furtum fecerit, aut si
prodiderit commissa fide sponsumve negarit?
quis paria esse fere placuit peccata, laborant,
cum ventum ad verum est: sensus moresque repugnant,
atque ipsa utilitas, iusti prope mater et aequi.
cum prorepserunt primis animalia terris,
mutum et turpe pecus, glandem atque cubilia propter
unguibus et pugnis, dein fustibus, atque ita porro
pugnabant armis quae post fabricaverat usus;
donec verba, quibus voces sensusque notarent,
nominaque invenere: dehinc absistere bello,
oppida coeperunt munire, et ponere leges,
ne quis fur esset, neu latro, neu quis adulter.
nam fuit ante Helenam cunnus taeterrima belli
causa; sed ignotis perierunt mortibus illi,
quos Venerem incertam rapientis more ferarum
viribus editior caedebat ut in grege taurus.
iura inventa metu iniusti fateare necesse est,
tempora si fastosque velis evolvere mundi.
nec natura potest iusto secernere iniquum,
dividit ut bona diversis, fugienda petendis,
nec vincet ratio hoc, tantundem ut peccet idemque

qui teneros caules alieni fregerit horti
et qui nocturnus sacra divum legerit. adsit
regula, peccatis quae poenas irroget aequas,
ne scutica dignum horribili sectere flagello.
nam ut ferula caedas meritum maiora subire
verbera non vereor, cum dicas esse pares res
furta latrociniis et magnis parva mineris
falce recisurum simili te, si tibi regnum
permittant homines. si dives, qui sapiens est,
et sutor bonus et solus formosus et est rex,
cur optas quod habes? 'non nosti quid pater' inquit
'Chrysippus dicat. sapiens crepidas sibi numquam
nec soleas fecit: sutor tamen est sapiens'. qui?
'ut quamvis tacet Hermogenes, cantor tamen atque
optimus est modulator; ut Alfenus vafer, omni
abiecto instrumento artis clausaque taberna,
tonsor erat; sapiens operis sic optimus omnis
est opifex solus, sic rex'. vellunt tibi barbam
lascivi pueri; quos tu nisi fuste coerces,
urgeris turba circum te stante, miserque
rumperis et latras, magnorum maxime regum.
ne longum faciam: dum tu quadrante lavatum
rex ibis neque te quisquam stipator ineptum
praeter Crispinum sectabitur, et mihi dulces
ignoscent, siquid peccaro stultus, amici,
inque vicem illorum patiar delicta libenter,
privatusque magis vivam te rege beatus.



IIII

EUPOLIS atque Cratinus Aristophanesque poetae
atque alii quorum comoedia prisca virorum est,
siquis erat dignus describi, quod malus ac fur,
quod moechus foret aut sicarius aut alioqui
famosus, multa cum libertate notabant.
hinc omnis pendet Lucilius, hosce secutus,
mutatis tantum pedibus numerisque; facetus,
emunctae naris, durus componere versus.
nam fuit hoc vitiosus: in hora saepe ducentos,
ut magnum, versus dictabat stans pede in uno;
cum flueret lutulentus, erat quod tollere velles;
garrulus atque piger scribendi ferre laborem,
scribendi recte; nam ut multum, nil moror. ecce
Crispinus minimo me provocat: ‘accipe, si vis,
accipiam tabulas; detur nobis locus, hora,
custodes; videamus uter plus scribere possit’.
di bene fecerunt inopis me quodque pusilli
finxerunt animi, raro et perpauca loquentis:
at tu conclusas hircinis follibus auras,
usque laborantes dum ferrum molliat ignis,

ut mavis, imitare. beatus Fannius ultro
delatis capsis et imagine, cum mea nemo
scripta legat vulgo recitare timentis ob hanc rem
quod sunt quos genus hoc minime iuvat, utpote plures
culpari dignos. quemvis media elige turba:
aut ab avaritia aut misera ambitione laborat.
hic nuptarum insanit amoribus, hic puerorum;
hunc capit argenti splendor; stupet Albius aere;
hic mutat merces surgente a sole ad eum quo
vespertina tepet regio, quin per mala praeceps
fertur uti pulvis collectus turbine, nequid
summa deperdat metuens aut ampliet ut rem:
omnes hi metuunt versus, odere poetas.
'faenum habet in cornu, longe fuge: dummodo risum
excutiat sibi, non hic cuiquam parcet amico;
et quodcumque semel chartis inleverit, omnes
gestiet a furno redeuntes scire lacuque,
et pueros et anus'. agedum, pauca accipe contra.
primum ego me illorum, dederim quibus esse poetas,
excerpam numero: neque enim concludere versum
dixeris esse satis; neque siquis scribat uti nos
sermoni propiora, putes hunc esse poetam.
ingenium cui sit, cui mens divinior atque os
magna sonaturum, des nominis huius honorem.
idcirco quidam comoedia necne poema
esset quaesivere, quod acer spiritus ac vis
nec verbis nec rebus inest, nisi quod pede certo
differt sermoni, sermo merus. 'at pater ardens
saevit, quod meretrice nepos insanus amica
filius uxorem grandi cum dote recuset,
ebrius et, magnum quod dedecus, ambulet ante
noctem cum facibus'. numquid Pomponius istis
audiret leviora, pater si viveret? ergo

non satis est puris versum perscribere verbis,
quem si dissolvas, quivis stomachetur eodem
quo personatus pacto pater. his, ego quae nunc,
olim quae scripsit Lucilius, eripias si
tempora certa modosque et quod prius ordine verbum est
posterius facias, praeponens ultima primis,
non, ut si solvas 'postquam Discordia taetra
belli ferratos postes portasque refregit',
invenias etiam disiecti membra poetae.
hactenus haec: alias iustum sit necne poema.
nunc illud tantum quaeram, meritone tibi sit
suspectum genus hoc scribendi. Sulcius acer
ambulat et Caprius, rauci male cumque libellis,
magnus uterque timor latronibus: at bene siquis
et vivat puris manibus, contemnat utrumque.
ut sis tu similis Caeli Birrique latronum,
non ego sim Capri neque Sulci: cur metuas me?
nulla taberna meos habeat neque pila libellos,
quis manus insudet vulgi Hermogenisque Tigelli.
nec recito cuiquam nisi amicis, idque coactus,
non ubivis coramve quibuslibet. in medio qui
scripta foro recitent sunt multi quique lavantes:
suave locus voci resonat conclusus. inanes
hoc iuvat, haud illud quaerentes, num sine sensu,
tempore num faciant alieno. 'laedere gaudes'
inquit, 'et hoc studio pravus facis'. unde petitum
hoc in me iacis? est auctor quis denique eorum
vixi cum quibus? absentem qui rodit amicum,
qui non defendit alio culpante, solutos
qui captat risus hominum famamque dicacis,
fingere qui non visa potest, commissa tacere
qui nequit, hic niger est, hunc tu, Romane, caveto.
saepe tribus lectis videas cenare quaternos,

e quibus unus amet quavis aspergere cunctos
praeter eum qui praebet aquam; post hunc quoque potus,
condita cum verax aperit praecordia Liber.
hic tibi comis et urbanus liberque videtur,
infesto nigris: ego si risi, quod ineptus
pastillos Rufillus olet, Gargonius hircum,
lividus et mordax videor tibi? mentio siqua
de Capitolini furtis iniecta Petilli
te coram fuerit, defendas ut tuus est mos:
'me Capitolinus convictore usus amicoque
a puero est, causaque mea permulta rogatus
fecit, et incolumis laetor quod vivit in urbe;
sed tamen admiror quo pacto iudicium illud
fugerit'. hic nigrae sucus lolliginis, haec est
aerugo mera: quod vitium procul afore chartis,
atque animo prius, ut siquid promittere de me
possum aliud vere, promitto. liberius si
dixero quid, si forte iocosius, hoc mihi iuris
cum venia dabis: insuevit pater optimus hoc me,
ut fugerem exemplis vitiorum quaeque notando.
cum me hortaretur, parce frugaliter atque
viverem uti contentus eo quod mi ipse parasset,
'nonne vides, Albi ut male vivat filius, utque
Barus inops? magnum documentum, ne patriam rem
perdere quis velit': a turpi meretricis amore
cum deterreret, 'Scetani dissimilis sis':
ne sequerer moechas, concessa cum Venere uti
possem, 'deprensi non bella est fama Treboni'
aiebat: 'sapiens, vitatu quidque petitu
sit melius, causas reddet tibi. mi satis est, si
traditum ab antiquis morem servare tuamque,
dum custodis eges, vitam famamque tueri
incolumem possum: simul ac duraverit aetas

membra animumque tuum, nabis sine cortice'. sic me
formabat puerum dictis, et sive iubebat
ut facerem quid, 'habes auctorem, quo facias hoc',
unum ex iudicibus selectis obiciebat,
sive vetabat, 'an hoc inhonestum et inutile factu
necne sit, addubites, flagret rumore malo cum
hic atque ille?' avidos vicinum funus ut aegros
exanimat mortisque metu sibi parcere cogit,
sic teneros animos aliena obprobria saepe
absterrent vitiis. ex hoc ego sanus ab illis,
perniciem quaecumque ferunt, mediocribus et quis
ignoscas vitiis teneor. fortassis et istinc
largiter abstulerit longa aetas, liber amicus,
consilium proprium. neque enim, cum lectulus aut me
porticus excepit, desum mihi. 'rectius hoc est.
hoc faciens vivam melius. sic dulcis amicis
occurram. hoc quidam non belle: numquid ego illi
imprudens olim faciam simile?' haec ego mecum
compressis agito labris; ubi quid datur oti,
inludo chartis. hoc est mediocribus illis
ex vitiis unum: cui si concedere nolis,
multa poetarum veniet manus, auxilio quae
sit mihi (nam multo plures sumus) ac veluti te
Iudaei cogemus in hanc concedere turbam.



V

EGRESSUM magna me accepit Aricia Roma
hospitio modico: rhetor comes Heliodorus,
Graecorum longe doctissimus: inde Forum Appi,
differtum nautis, cauponibus atque malignis.
hoc iter ignavi divisimus, altius ac nos
praecinctis unum: minus est gravis Appia tardis.
hic ego propter aquam, quod erat deterrima, ventri
indico bellum, cenantes haud animo aequo
expectans comites. iam nox inducere terris
umbras et caelo diffundere signa parabat.
tum pueri nautis, pueris convitia nautae
ingerere. 'huc appelle. trecentos inseris. ohe
iam satis est'. dum aes exigitur, dum mula ligatur,
tota abit hora. mali culices ranaeque palustres
avertunt somnos. absentem ut cantat amicam
multa prolutus vappa nauta atque viator

certatim, tandem fessus dormire viator
incipit, ac missae pastum retinacula mulae
nauta piger saxo religat stertitque supinus.
iamque dies aderat, nil cum procedere lintrem
sentimus; donec cerebrosus prosilit unus
ac mulae nautaeque caput lumbosque saligno
fuste dolat. quarta vix demum exponimur hora.
ora manusque tua lavimus, Feronia, lympha.
milia tum pransi tria repimus atque subimus
impositum saxis late candentibus Anxur.
huc venturus erat Maecenas optimus atque
Cocceius, missi magnis de rebus uterque
legati, aversos soliti componere amicos.
hic oculis ego nigra meis collyria lippus
illinere. interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem
factus homo, Antoni non ut magis alter amicus.
Fundos Aufidio Lusco praetore libenter
linquimus, insani ridentes praemia scribae,
praetextam et latum clavum prunaeque batillum.
in Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
postera lux oritur multo gratissima: namque
Plotius et Varius Sinuessae Vergiliusque
occurrunt, animae quales neque candidiores
terra tulit neque quis me sit devinctior alter.
o qui conplexus et gaudia quanta fuerunt!
nil ego contulerim iucundo sanus amico.
proxima Campano ponti quae villula, tectum
praebuit, et parochi quae debent ligna salemque.
hinc muli Capuae clitellas tempore ponunt.
lusum it Maecenas, dormitum ego Vergiliusque;
namque pila lippis inimicum et ludere crudis.

hinc nos Coccei recipit plenissima villa,
quae super est Caudi cauponas. nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirri,
musa, velim memores et quo patre natus uterque
contulerit lites. Messi clarum genus Osci;
Sarmenti domina extat: ab his maioribus orti
ad pugnam venere. prior Sarmentus 'equi te
esse feri similem dico'. ridemus, et ipse
Messius 'accipio', caput et movet. 'o tua cornu
ni foret exsecto frons' inquit, 'quid faceres, cum
sic mutilus minitaris?' at illi foeda cicatrix
saetosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta iocatus,
pastorem saltaret uti Cyclopa rogabat;
nil illi larva aut tragicis opus esse cothurnis.
multa Cicirrus ad haec. donasset iamne catenam
ex voto Laribus, quaerebat: scriba quod esset,
nilo deterius dominae ius esse: rogabat
denique cur umquam fugisset, cui satis una
farris libra foret, gracili sic tamque pusillo.
prorsus iucunde cenam producimus illam.
tendimus hinc recta Beneventum; ubi sedulus hospes
paene macros arsit dum turdos versat in igni.
nam vaga per veterem dilapso flamma culinam
Vulcano summum properabat lambere tectum.
convivas avidos cenam servosque timentes
tum rapere atque omnis restinguere velle videres.
incipit ex illo montes Apulia notos
ostentare mihi, quos torret Atabulus et quos
numquam erepsemus, nisi nos vicina Trivici
villa recepisset, lacrimoso non sine fumo,
udos cum foliis ramos urente camino.
hic ego mendacem stultissimus usque puellam

ad mediam noctem expecto: somnus tamen aufert
intentum Veneri: tum inmundo somnia visu
nocturnam vestem maculant ventremque supinum.
quattuor hinc rapimur viginti et milia raedis,
mansuri oppidulo, quod versu dicere non est,
signis perfacile est. venit vilissima rerum
hic aqua; sed panis longe pulcherrimus, ultra
callidus ut soleat umeris portare viator:
nam Canusi lapidosus, aquae non ditior urna
qui locus a forti Diomede est conditus olim.
flentibus hinc Varius discedit maestus amicis.
inde Rubos fessi pervenimus, utpote longum
carpentes iter et factum corruptius imbri.
postera tempestas melior, via peior ad usque
Bari moenia piscosi. dein Gnatia lymphis
iratis extructa dedit risusque iocosque,
dum flamma sine tura liquescere limine sacro
persuadere cupit. credat Iudaeus Apella,
non ego. namque deos didici securum agere aevum,
nec siquid miri faciat natura, deos id
tristes ex alto caeli demittere tecto.
Brundisium longae finis chartaeque viaeque est.





VI

NON quia, Maecenas, Lydorum quicquid Etruscos
incoluit fines, nemo generosior est te,
nec quod avus tibi maternus fuit atque paternus,
olim qui magnis legionibus imperitarent,
ut plerique solent, naso suspendis adunco
ignotos, ut me libertino patre natum.
cum referre negas quali sit quisque parente
natus, dum ingenuus, persuades hoc tibi vere,
ante potestatem Tulli atque ignobile regnum
multos saepe viros nullis maioribus ortos
et vixisse probos, amplis et honoribus auctos:
contra Laevinum, Valeri genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis

non umquam pretio pluris licuisse, notante
iudice quo nosti populo, qui stultus honores
saepe dat indignis et famae servit ineptus,
qui stupet in titulis et imaginibus. quid oportet
nos facere a vulgo longe longeque remotos?
namque esto, populus Laevino mallet honorem
quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus:
vel merito, quoniam in propria non pelle quiessem.
sed fulgente trahit constrictos gloria curru
non minus ignotos generosis. quo tibi, Tilli,
sumere depositum clavum fierique tribuno?
invidia accrevit, privato quae minor esset.
nam ut quisque insanus nigris medium impediit crus
pellibus et latum demisit pectore clavum,
audit continuo 'quis homo hic aut quo patre natus?'
ut siqui aegrotet quo morbo Barrus, haberi
et cupiat formosus, eat quacumque, puellis
iniciat curam quaerendi singula, quali
sit facie, sura, quali pede, dente, capillo;
sic qui promittit, cives, urbem sibi curae,
imperium fore et Italiam, delubra deorum,
quo patre sit natus, num ignota matre inhonestus,
omnes mortales curare et quaerere cogit.
'tune, Syri, Damae, aut Dionysi filius, audes
deicere e saxo cives aut tradere Cadmo?'
'at Novius collega gradu post me sedet uno:
namque est ille, pater quod erat meus'. 'hoc tibi Paulus
et Messala videris? at hic, si plostra ducenta
concurrantque foro tria funera, magna sonabit,
cornua quod vincatque tubas: saltem tenet hoc nos'.
nunc ad me redeo libertino patre natum,
quem rodunt omnes libertino patre natum,

nunc quia sim tibi, Maecenas, convictor, at olim
quod mihi pareret legio Romana tribuno.
dissimile hoc illi est; quia non, ut forsit honorem
iure mihi invideat quivis, ita te quoque amicum,
praesertim cautum dignos adsumere, prava
ambitione procul. felicem dicere non hoc
me possim, casu quod te sortitus amicum:
nulla etenim mihi te fors optulit; optimus olim
Vergilius, post hunc Varius dixere quid essem.
ut veni coram, singultim pauca locutus
(infans namque pudor prohibebat plura profari)
non ego me claro natum patre, non ego circum
me Satureiano vectari rura caballo,
sed quod eram narro. respondes, ut tuus est mos,
pauca: abeo: et revocas nono post mense iubesque
esse in amicorum numero. magnum hoc ego duco,
quod placui tibi, qui turpi secernis honestum,
non patre praeclaro, sed vita et pectore puro.
atqui si vitiis mediocribus ac mea paucis
mendosa est natura, alioqui recta, velut si
egregio insparsos reprehendas corpore naevos,
si neque avaritiam neque sordes nec mala lustra
obiciet vere quisquam mihi, purus et insons,
ut me collaudem, si et vivo carus amicis,
causa fuit pater his, qui macro pauper agello
noluit in Flavi ludum me mittere, magni
quo pueri magnis e centurionibus orti,
laevo suspensi loculos tabulamque lacerto,
ibant octonis referentes idibus aera;
sed puerum est ausus Romam portare, docendum
artes quas doceat quivis eques atque senator
semet prognatos. vestem servosque sequentes,
in magno ut populo, siqui vidisset, avita

ex re praeberi sumptus mihi crederet illos.
ipse mihi custos incorruptissimus omnes
circum doctores aderat. quid multa? pudicum,
qui primus virtutis honos, servavit ab omni
non solum facto, verum obprobrio quoque turpi;
nec timuit, sibi ne vitio quis verteret, olim
si praeco parvas aut, ut fuit ipse, coactor
mercedes sequerer; neque ego essem questus: at hoc nunc
laus illi debetur et a me gratia maior.
nil me paeniteat sanum patris huius; eoque
non, ut magna dolo factum negat esse suo pars,
quod non ingenuos habeat clarosque parentes,
sic me defendam. longe mea discrepat istis
et vox et ratio. nam si natura iuberet
a certis annis aevum remeare peractum,
atque alios legere, ad fastum quoscumque parentes
optaret sibi quisque, meis contentus honestos
fascibus et sellis nollem mihi sumere, demens
iudicio vulgi, sanus fortasse tuo, quod
nollem onus haud umquam solitus portare molestum.
nam mihi continuo maior quaerenda foret res
atque salutandi plures; ducendus et unus
et comes alter, uti ne solus rusve peregreve
exirem; plures calones atque caballi
pascendi, ducenda petorrita. nunc mihi curto
ire licet mulo vel si libet usque Tarentum,
mantica cui lumbos onere ulceret atque eques armos;
obiciet nemo sordes mihi quas tibi, Tilli,
cum Tiburte via praetorem quinque sequuntur
te pueri, lasanum portantes oenophorumque.
hoc ego commodius quam tu, praeclare senator,
milibus atque aliis vivo. quacumque libido est,
incedo solus; percontor quanti holus ac far;

fallacem circum vespertinumque pererro
saepe forum; adsisto divinis; inde domum me
ad porri et ciceris refero laganique catinum.
cena ministratur pueris tribus, et lapis albus
pocula cum cyatho duo sustinet; astat echinus
vilis, cum patera gutus, Campana supellex.
deinde eo dormitum, non sollicitus, mihi quod cras
surgendum sit mane, obeundus Marsya, qui se
vultum ferre negat Noviorum posse minoris.
ad quartam iaceo, post hanc vagor, aut ego lecto
aut scripto quod me tacitum iuvet; unguor olivo,
non quo fraudatis inmundus Natta lucernis.
ast ubi me fessum sol acrior ire lavatum
admonuit, fugio campum lusumque trigonem.
pransus non avide, quantum interpellet inani
ventre diem durare, domesticus otior. haec est
vita solutorum misera ambitione gravique;
his me consolor victurum suavius ac si
quaestor avus, pater atque meus patruusque fuisset.





VII

PROSCRIPTI Regis Rupili pus atque venenum
hybrida quo pacto sit Persius ultus, opinor
omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas,
durus homo atque odio qui posset vincere Regem,
confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
ad Regem redeo. postquam nihil inter utrumque
convenit (hoc etenim sunt omnes iure molesti,
quo fortes, quibus adversum bellum incidit. inter
Hectora Priamiden, animosum atque inter Achillem
ira fuit capitalis, ut ultima divideret mors,
non aliam ob causam nisi quod virtus in utroque
summa fuit: duo si discordia vexet inertes,
aut si disparibus bellum incidat, ut Diomedi
cum Lycio Glauco, discedat pigrior, ultro

muneribus missis), Bruto praetore tenente
ditem Asiam, Rupili et Persi par pugnat, uti non
compositum melius cum Bitho Bacchius. in ius
acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
conventu; laudat Brutum laudatque cohortem,
solem Asiae Brutum appellat stellasque salubres
appellat comites, excepto Rege; canem illum,
invisum agricolis sidus, venisse; ruebat
flumen ut hibernum, fertur quo rara securis.
tum Praenestinus salso multoque fluenti
expressa arbusto regerit convitia, durus
vindemiator et invictus, cui saepe viator
cessisset magna compellans voce cuculum.
at Graecus, postquam est Italo perfusus aceto,
Persius exclamat 'per magnos, Brute, deos te
oro, qui reges consueris tollere, cur non
hunc Regem iugulas? operum hoc, mihi crede, tuorum est'.

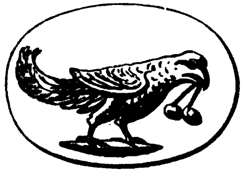




VIII

OLIM truncus eram ficulnus, inutile lignum,
cum faber, incertus scamnum faceretne Priapum,
maluit esse deum. deus inde ego, furum aviumque
maxima formido: nam fures dextra coercet
obscenoque ruber porrectus ab inguine palus;
ast inportunas volucres in vertice harundo
terret fixa vetatque novis considere in hortis.
huc prius angustis eiecta cadavera cellis
conservus vili portanda locabat in arca;
hoc miserae plebi stabat commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti.
mille pedes in fronte, trecentos cippus in agrum
hic dabat; heredes monumentum ne sequeretur.
nunc licet Esquiliis habitare salubribus atque
aggere in aprico spatiari, quo modo tristes
albis informem spectabant ossibus agrum;
cum mihi non tantum furesque feraeque suetae

hunc vexare locum curae sunt atque labori,
quantum carminibus quae versant atque venenis
humanos animos: has nullo perdere possum
nec prohibere modo, simul ac vaga luna decorum
protulit os, quin ossa legant herbasque nocentes.
vidi egomet nigra succinctam vadere palla
Canidiam, pedibus nudis passoque capillo,
cum Sagana maiore ululantem. pallor utrasque
fecerat horrendas aspectu. scalpere terram
unguibus et pullam divellere mordicus agnam
coeperunt: cruor in fossam confusus, ut inde
manes elicerent animas responsa daturas.
lanea et effigies erat, altera cerea: maior
lanea, quae poenis conpesceret inferiorem;
cerea suppliciter stabat servilibus utque
iam peritura modis. Hecaten vocat altera, saevam
altera Tisiphonen. serpentes atque videres
infernas errare canes, lunamque rubentem,
ne foret his testis, post magna latere sepulcra.
mentior at siquid, merdis caput inquiner albis
corvorum, atque in me veniat mictum atque cacatum
Iulius, et fragilis Pediatia, furque Voranus.
singula quid memorem, quo pacto alterna loquentes
umbrae cum Sagana resonarint triste et acutum,
utque lupi barbam variae cum dente colubrae
abdiderint furtim terris, et imagine cerea
largior arserit ignis, et ut non testis inultus
horruerim voces Furiarum et facta duarum?
nam displosa sonat quantum vesica, pepedi
diffissa nate ficus: at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum
excidere, atque herbas atque incantata lacertis
vincula, cum magno risuque iocoque videres.



VIIII

IBAM forte via sacra, sicut meus est mos,
nescio quid meditans nugarum, totus in illis.
accurrit quidam notus mihi nomine tantum,
arreptaque manu 'quid agis, dulcissime rerum?'
'suaviter, ut nunc est' inquam, 'et cupio omnia quae vis'.
cum adsectaretur, 'num quid vis?' occupo. at ille
'noris nos' inquit; 'docti sumus'. hic ego 'pluris
hoc' inquam 'mihi eris'. misere discedere quaerens,
ire modo ocius, interdum consistere, in aurem
dicere nescio quid puero, cum sudor ad imos
manaret talos. 'o te, Bolane, cerebri
felicem' aiebam tacitus, cum quidlibet ille
garriret, vicos, urbem laudaret. ut illi
nil respondebam, 'misere cupis' inquit 'abire:
iandudum video: sed nil agis; usque tenebo;
prosequar hinc quo nunc iter est tibi'. 'nil opus est te
circumagi: quendam volo visere non tibi notum:
trans Tiberim longe cubat is, prope Caesaris hortos'.
'nil habeo quod agam et non sum piger: usque sequar te'.
demitto auriculas, ut iniquae mentis asellus,

cum gravius dorso subiit onus. incipit ille
'si bene me novi, non Viscum pluris amicum,
non Varium facies: nam quis me scribere plures
aut citius possit versus? quis membra movere
mollius? invideat quod et Hermogenes ego canto'.
interpellandi locus hic erat: 'est tibi mater,
cognati, quis te salvo est opus?' haud mihi quisquam.
omnis composui'. 'felices! nunc ego resto.
confice: namque instat fatum mihi triste, Sabella
quod puero cecinit divina mota anus urna:
hunc neque dira venena, nec hosticus auferet ensis,
nec laterum dolor aut tussis, nec tarda podagra:
garrulus hunc quando consumet cumque: loquaces,
si sapiat, vitet, simul atque adoleverit aetas'.
ventum erat ad Vestae, quarta iam parte diei
praeterita, et casu tum respondere vadato
debebat; quod ni fecisset, perdere litem.
'si me amas' inquit, 'paulum hic ades'. 'inteream, si
aut valeo stare aut novi civilia iura:
et propero quo scis'. 'dubius sum, quid faciam' inquit,
'tene relinquam an rem'. 'me, sodes'. 'non faciam' ille,
et praecedere coepit. ego, ut contendere durum est
cum victore, sequor. 'Maecenas quomodo tecum?'
hinc repetit: 'paucorum hominum et mentis bene sanae.
nemo dexterius fortuna est usus. haberes
magnum adiutorem, posset qui ferre secundas,
hunc hominem velles si tradere. dispeream, ni
summosses omnis'. 'non isto vivimus illic
quo tu rere modo: domus hac nec purior ulla est,
nec magis his aliena malis; nil mi officit' inquam
'ditior hic aut est quia doctior; est locus uni
cuique suus'. 'magnum narras, vix credibile'. 'atqui
sic habet'. 'accendis quare cupiam magis illi

proximus esse'. 'velis tantummodo: quae tua virtus,
expugnabis; et est qui vinci possit, eoque
difficilis aditus primos habet'. 'haud mihi deero:
muneribus servos corrumpam; non, hodie si
exclusus fuero, desistam; tempora quaeram;
occurram in triviis; deducam. nil sine magno
vita labore dedit mortalibus'. haec dum agit, ecce
Fuscus Aristius occurrit, mihi carus et illum
qui pulchre nosset. consistimus. 'unde venis?' et
'quo tendis?' rogat et respondet. vellere coepi,
et prensare manu lentissima bracchia, nutans,
distorquens oculos, ut me eriperet. male salsus
ridens dissimulare; meum iecur urere bilis.
'certe nescio quid secreto velle loqui te
aiebas mecum'. 'memini bene, sed meliori
tempore dicam: hodie tricesima sabbata: vin tu
curtis Iudaeis oppedere?' 'nulla mihi' inquam
'religio est'. 'at mi: sum paulo infirmior, unus
multorum. ignosces: alias loquar'. huncine solem
tam nigrum surrexe mihi! fugit inprobus ac me
sub cultro linquit. casu venit obvius illi
adversarius et 'quo tu turpissime?' magna
inclamat voce, et 'licet antestari?' ego vero
oppono auriculam. rapit in ius: clamor utrimque,
undique concursus. sic me servavit Apollo.





X

[LUCILI, quam sis mendosus, teste Catone
defensore tuo pervincam, qui male factos
emendare parat versus, hoc lenius ille,
quo melior vir et est longe subtilior illo
qui multum puer et loris et funibus udis
exoratus, ut esset opem qui ferre poetis
antiquis posset contra fastidia nostra,
grammaticorum equitum doctissimus. ut redeam illuc,]
Nempe incomposito dixi pede currere versus
Lucili. quis tam Lucili fautor inepte est,
ut non hoc fateatur? at idem, quod sale multo
urbem defricuit, charta laudatur eadem.
nec tamen hoc tribuens dederim quoque cetera: nam sic
et Laberi mimos ut pulchra poemata mirer.
ergo non satis est risu diducere rictum
auditoris: et est quaedam tamen hic quoque virtus:

est brevitate opus, ut currat sententia, neu se
impediat verbis lassas onerantibus aures;
et sermone opus est modo tristi, saepe iocoso,
defendente vicem modo rhetoris atque poetae,
interdum urbani, parcentis viribus atque
extenuantis eas consulto. ridiculum acri
fortius et melius magnas plerumque secat res.
illi, scripta quibus comoedia prisca viris est,
hoc stabant, hoc sunt imitandi: quos neque pulcher
Hermogenes umquam legit, neque simius iste
nil praeter Calvum et doctus cantare Catullum.
'at magnum fecit quod verbis Graeca Latinis
miscuit'. o seri studiorum, quine putetis
difficile et mirum, Rhodio quod Pitholeonti
contigit? 'at sermo lingua concinnus utraque
suavior, ut Chio nota si commixta Falerni est'.
cum versus facias, te ipsum percontor, an et cum
dura tibi peragenda rei sit causa Petilli?
scilicet oblitos patriaeque patrisque Latini,
cum Pedius causas exudet Publicola atque
Corvinus, patriis intermiscere petita
verba foris malis, Canusini more bilinguis?
atque ego cum Graecos facerem, natus mare citra,
versiculos, vetuit me tali voce Quirinus,
post mediam noctem visus, cum somnia vera,
'in silvam non ligna feras insanius ac si
magnas Graecorum malis inplere catervas'.
turgidus Alpinus iugulat dum Memnona dumque
defingit Rheni luteum caput, haec ego ludo,
quae neque in aede sonent certantia iudice Tarpa,
nec redeant iterum atque iterum spectanda theatris.
arguta meretrice potes Davoque Chremeta
eludente senem comis garrire libellos

unus vivorum, Fundani; Pollio regum
facta canit pede ter percusso; forte epos acer
ut nemo Varius ducit; molle atque facetum
Vergilio annuerunt gaudentes rure camenae:
hoc erat, experto frustra Varrone Atacino
atque quibusdam aliis melius quod scribere possem,
inventore minor; neque ego illi detrahere ausim
haerentem capiti cum multa laude coronam.
at dixi fluere hunc lutulentum, saepe ferentem
plura quidem tollenda relinquendis. age, quaeso,
tu nihil in magno doctus reprehendis Homero?
nil comis tragici mutat Lucilius Acci,
non ridet versus Enni gravitate minores,
cum de se loquitur non ut maiore reprensis?
quid vetat et nosmet Lucili scripta legentes
quaerere, num illius, num rerum dura negarit
versiculos natura magis factos et euntes
mollius, ac siquis pedibus quid claudere senis,
hoc tantum contentus, amet scripsisse ducentos
ante cibum versus, totidem cenatus, Etrusci
quale fuit Cassi rapido ferventius amni
ingenium, capsis quem fama est esse librisque
ambustum propriis. fuerit Lucilius, inquam,
comis et urbanus, fuerit limatior idem
quam rudis et Graecis intacti carminis auctor
quamque poetarum seniorum turba: sed ille,
si foret hoc nostrum fato dilatus in aevum,
detereret sibi multa, recideret omne quod ultra
perfectum traheretur, et in versu faciendo
saepe caput scaberet, vivos et roderet ungues.
saepe stilum vertas, iterum quae digna legi sint
scripturus, neque te ut miretur turba labores,
contentus paucis lectoribus. an tua demens

vilibus in ludis dictari carmina malis?
non ego: nam satis est equitem mihi plaudere, ut audax
contemptis aliis explosa Arbuscula dixit.
men moveat cimex Pantilius, aut cruciet quod
vellicet absentem Demetrius, aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Vergiliusque,
Valgius et probet haec Octavius optimus atque
Fuscus, et haec utinam Viscorum laudet uterque.
ambitione relegata te dicere possum,
Pollio, te, Messala, tuo cum fratre, simulque
vos, Bibule et Servi, simul his te, candide Furni,
complures alios, doctos ego quos et amicos
prudens praetereo: quibus haec, sunt qualiacumque,
arridere velim, doliturus, si placeant spe
deterius nostra. Demetri, teque, Tigelli,
discipularum inter iubeo plorare cathedras.
i puer atque meo citus haec subscribe libello.



Q. HORATII FLACCI

SATIRARUM

LIBER SECUNDUS



I

SUNT quibus in satira videor nimis acer et ultra
legem tendere opus; sine nervis altera quicquid
composui pars esse putat similisque meorum
mille die versus deduci posse. Trebati,
quid faciam praescribe. 'quiescas'. ne faciam, inquis,
omnino versus? 'aio'. peream male, si non
optimum erat: verum nequeo dormire. 'ter uncti
transnanto Tiberim, somno quibus est opus alto,
irriguumque mero sub noctem corpus habento.

aut si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
praemia laturus'. cupidum, pater optime, vires
deficiunt: neque enim quivis horrentia pilis
agmina nec fracta pereuntis cuspide Gallos,
aut labentis equo describit vulnera Parthi.
'attamen et iustum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius'. haud mihi deero,
cum res ipsa feret: nisi dextro tempore, Flacci
verba per attentam non ibunt Caesaris aurem,
cui male si palpere, recalcitrat undique tutus.
'quanto rectius hoc quam tristi laedere versu
Pantolabum scurram Nomentanumve nepotem,
cum sibi quisque timet, quamquam est intactus, et odit'.
quid faciam? saltat Milonius, ut semel icto
accessit fervor capiti numerusque lucernis;
Castor gaudet equis, ovo prognatus eodem
pugnis: quot capitum vivunt, totidem studiorum
milia. me pedibus delectat claudere verba
Lucili ritu, nostrum melioris utroque.
ille velut fidis arcana sodalibus olim
credebat libris, neque, si male cesserat, usquam
decurrens alio, neque si bene: quo fit ut omnis
votiva pateat veluti descripta tabella
vita senis. sequor hunc, Lucanus an Apulus anceps:
nam Venusinus arat finem sub utrumque colonus,
missus ad hoc, pulsis, vetus est ut fama, Sabellis,
quo ne per vacuum Romano incurreret hostis,
sive quod Apula gens seu quod Lucania bellum
incuteret violenta. sed hic stilus haud petet ultro
quemquam animantem et me veluti custodiet ensis
vagina tectus: quem cur destringere coner
tutus ab infestis latronibus? o pater et rex

Iuppiter, ut pereat positum rubigine telum,
nec quisquam noceat cupido mihi pacis! at ille,
qui me commorit (melius non tangere, clamo),
flebit et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam,
Canidia Albuci quibus est inimica venenum,
grande malum Turius, siquid se iudice certes:
ut quo quisque valet suspectos terreat, utque
imperet hoc natura potens, sic collige mecum.
dente lupus, cornu taurus petit, unde nisi intus
monstratum? Scaevae vivacem crede nepoti
matrem; nil faciet sceleris pia dextera: mirum
ut neque calce lupus quemquam neque dente petit bos:
sed mala tollet anum vitiato melle cicuta.
ne longum faciam: seu me tranquilla senectus
expectat, seu mors atris circumvolat alis;
dives, inops, Romae seu fors ita iusserit exul,
quisquis erit vitae scribam color. 'o puer ut sis
vitalis metuo et maiorum nequis amicus
frigore te feriat'. quid? cum est Lucilius ausus
primus in hunc operis componere carmina morem.
detrahere et pellem, nitidus qua quisque per ora
cederet, introrsum turpis, num Laelius aut qui
duxit ab oppressa meritum Carthagine nomen,
ingenio offensi aut laeso doluere Metello
famosisque Lupo cooperto versibus? atqui
primores populi arripuit populumque tributim,
scilicet uni aequus virtuti atque eius amicis.
quin ubi se a vulgo et scaena in secreta remorant
virtus Scipiadae et mitis sapientia Laeli,
nugari cum illo et discincti ludere, donec
decoqueretur holus, soliti. quicquid sum ego, quamvis
infra Lucili censum ingeniumque, tamen me

cum magnis vixisse invita fatebitur usque
invidia, et fragili quaerens inlidere dentem,
offendet solido, nisi quid tu, docte Trebati,
dissentis. 'equidem nihil hinc diffingere possum.
sed tamen ut monitus caveas, ne forte negoti
incutiat tibi quid sanctarum inscitia legum.
si mala condiderit in quem quis carmina, ius est
iudiciumque'. esto, siquis mala: sed bona siquis
iudice condiderit laudatus Caesare? siquis
obprobriis dignum latraverit, integer ipse?
'solventur risu tabulae, tu missus abibis'.





II

QUAE virtus et quanta, boni, sit vivere parvo
(nec meus hic sermo est, sed quae praecepit Ofellus
rusticus, abnormis sapiens crassaque Minerva)
discite, non inter lances mensasque nitentes,
cum stupet insanis acies fulgoribus et cum
adclinis falsis animus meliora recusat,
verum hic inpransi mecum disquirite. 'cur hoc?'
dicam, si potero. male verum examinat omnis
corruptus iudex. leporem sectatus equove
lassus ab indomito vel, si Romana fatigat
militia adsuetum graecari, seu pila velox
molliter austerum studio fallente laborem,
seu te discus agit (pete cedentem aera disco),
cum labor extuderit fastidia, siccus, inanis
sperne cibum vilem: nisi Hymettia mella Falerno
ne biberis diluta. foris est promus, et atrum

defendens pisces hiemat mare: cum sale panis
latrantem stomachum bene leniet. unde putas aut
qui partum? non in caro nidore voluptas
summa, sed in te ipso est. tu pulmentaria quaere
sudando: pinguem vitiis albumque neque ostrea
nec scarus aut poterit peregrina iuvare lagois.
vix tamen eripiam, posito pavone velis quin
hoc potius quam gallina tergere palatum,
corruptus vanis rerum; quia veneat auro
rara avis et picta pandat spectacula cauda:
tamquam ad rem attineat quicquam. num vesceris ista
quam laudas pluma? cocto num adest honor idem?
carne tamen quamvis distat nihil hac magis illa,
imparibus formis deceptum te patet. esto.
unde datum sentis, lupus hic Tiberinus an alto
captus hiet, pontisne inter iactatus an amnis
ostia sub Tusci? laudas, insane, trilibrem
mullum, in singula quem minuas pulmenta necesse est.
ducit te species, video. quo pertinet ergo
proceros odisse lupos? quia scilicet illis
maiorem natura modum dedit, his breve pondus.
ieiunus raro stomachus vulgaria temnit.
'porrectum magno magnum spectare catino
vellem' ait Harpyiis gula digna rapacibus. at vos
praesentes, austri, coquite horum obsonia, quamquam
putet aper rhombusque recens, malacopia quando
aegrum sollicitat stomachum, cum rapula plenus
atque acidas mavult inulas. necdum omnis abacta
pauperies epulis regum; nam vilibus ovis
nigrisque est oleis hodie locus. haud ita pridem
Galloni praeconis erat acipensere mensa
infamis. quid? tum rhombos minus aequor alebat?
tutus erat rhombus, tutoque ciconia nido,

donec vos auctor docuit praetorius. ergo
siquis nunc mergos suaves edixerit assos,
parebit pravi docilis Romana iuventus.
sordidus a tenui victu distabit, Ofello
iudice. nam frustra vitium vitaveris illud,
si te alio pravum detorseris. Avidienus,
cui canis ex vero ductum cognomen adhaeret,
quinquennis oleas est et silvestria corna,
ac nisi mutatum parcit defundere vinum, et
cuius odorem olei nequeas perferre, licebit
ille repotia, natales aliosve dierum
festos albatus celebret, cornu ipse bilibri
caulibus instillat, veteris non parcus aceti.
quali igitur victu sapiens utetur, et horum
utrum imitabitur? hac urguet lupus, hac canis, aiunt.
mundus erit, qua non offendat sordibus, atque
in neutram partem cultus miser. hic neque servis,
Albuci senis exemplo, dum munia didit
saevus erit; nec sic ut simplex Naevius unctam
convivis praebebit aquam: vitium hoc quoque magnum.
accipe nunc, victus tenuis quae quantaque secum
afferat. in primis valeas bene. nam variae res
ut noceant homini, credas, memor illius escae,
quae simplex olim tibi sederit: at simul assis
miscueris elixa, simul conchylia turdis,
dulcia se in bilem vertent, stomachoque tumultum
lenta feret pituita. vides ut pallidus omnis
cena desurgat dubia? quin corpus honustum
hesternis vitiis animum quoque praegravat una
atque adfigit humo divinae particulam aurae.
alter, ubi dicto citius curata sopori
membra dedit, vegetus praescripta ad munia surgit.
hic tamen ad melius poterit transcurrere quondam;

sive diem festum rediens advexerit annus,
seu recreare volet tenuatum corpus; ubique
accedent anni, tractari mollius aetas
inbecilla volet: tibi quidnam accedet ad istam,
quam puer et validus praesumis, mollitiem, seu
dura valetudo inciderit, seu tarda senectus?
rancidum aprum antiqui laudabant, non quia nasus
illis nullus erat, sed, credo, hac mente, quod hospes
tardius adveniens vitiatum commodius quam
integrum edax dominus consumeret. hos utinam inter
heroas natum tellus me prima tulisset.
das aliquid famae, quae carmine gratior aurem
occupat humanam: grandes rhombi patinaeque
grande ferunt una cum damno dedecus: adde
iratum patruum, vicinos, te tibi iniquum
et frustra mortis cupidum, cum deerit egenti
as, laquei pretium. 'iure' inquit 'Trausius istis
iurgatur verbis: ego vectigalia magna
divitiasque habeo tribus amplas regibus'. ergo
quod superat non est melius quo insumere possis?
cur eget indignus quisquam, te divite? quare
templa ruunt antiqua deum? cur, improbe, carae
non aliquid patriae tanto emetiris acervo?
uni nimirum recte tibi semper erunt res,
o magnus posthac inimicis risus. uterne
ad casus dubios fidet sibi certius? hic qui
pluribus assuerit mentem corpusque superbum,
an qui contentus parvo metuensque futuri
in pace, ut sapiens, aptarit idonea bello?
quo magis his credas, puer hunc ego parvus Ofellum
integris opibus novi non latius usum
quam nunc accisis. videas metato in agello
cum pecore et gnatis fortem mercede colonum,

'non ego' narrantem 'temere edi luce profesta
quicquam praeter holus fumosae cum pede pernae.
ac mihi seu longum post tempus venerat hospes,
sive operum vacuo gratus conviva per imbrem
vicinus, bene erat non piscibus urbe petitis,
sed pullo atque haedo. tum pensilis uva secundas
et nux ornabat mensas cum duplice ficu.
post hoc ludus erat culpa potare magistra;
ac venerata Ceres, ita culmo surgeret alto,
explicuit vino contractae seria frontis.
saeviat atque novos moveat Fortuna tumultus;
quantum hinc imminuet? quanto aut ego parcius aut vos,
o pueri, nituistis, ut huc novus incola venit?
nam propriae telluris erum natura neque illum
nec me nec quemquam statuit: nos expulit ille;
illum aut nequities aut vafri inscitia iuris,
postremum expellet certe vivacior heres.
nunc ager Umbreni sub nomine, nuper Ofelli
dictus, erit nulli proprius, sed cedet in usum
nunc mihi, nunc alii. quocirca vivite fortes,
fortiaque adversis opponite pectora rebus'.





III

'SIC raro scribis, ut toto non quater anno
membranam poscas, scriptorum quaeque retexens,
iratus tibi quod vini somnique benignus
nil dignum sermone canas. quid fiet? at ipsis
Saturnalibus huc fugisti sobrius. ergo
dic aliquid dignum promissis. incipe. nil est.
culpantur frustra calami, immeritusque laborat
iratis natus paries dis atque poetis.
atqui vultus erat multa et praeclara minantis,
si vacuum tepido cepisset villula tecto.
quorsum pertinuit stipare Platona Menandro?
Eupolin, Archilochum, comites educere tantos?
invidiam placare paras virtute relicta?
contemnere, miser. vitanda est improba Siren
desidia, aut quicquid vita meliore parasti
ponendum aequo animo'. di te, Damasippe, deaeque
verum ob consilium donent tonsore. sed unde
tam bene me nosti? 'postquam omnis res mea Ianum

ad medium fracta est, aliena negotia curo,
excussus propriis. olim nam quaerere amabam,
quo vafer ille pedes lavisset Sisyphus aere,
quid sculptum infabre, quid fusum durius esset;
callidus huic signo ponebam milia centum;
hortos egregiasque domos mercarier unus
cum lucro noram; unde frequentia Mercuriale
imposuere mihi cognomen compita'. novi,
et miror morbi purgatum te illius. 'atqui
emovit veterem mire novus, ut solet, in cor
traiecto lateris miseri capitisve dolore;
ut lethargicus hic, cum fit pugil et medicum urget'.
dum ne quid simile huic, esto ut libet. 'o bone, ne te
frustrere: insanis et tu stultique prope omnes,
siquid Stertinius veri crepat, unde ego mira
descripsi docilis praecepta haec, tempore quo me
solatus iussit sapientem pascere barbam
atque a Fabricio non tristem ponte reverti.
nam, male re gesta, cum vellem mittere operto
me capite in flumen, dexter stetit et "cave faxis
te quicquam indignum: pudor" inquit "te malus angit,
insanos qui inter vereare insanus haberi.
primum nam inquiram quid sit furere: hoc si erit in te
solo, nil verbi, pereas quin fortiter, addam.
quem mala stultitia et quemcumque inscitia veri
caecum agit, insanum Chrysippi porticus et grex
autumat. haec populos, haec magnos formula reges,
excepto sapiente, tenet. nunc accipe, quare
desipiant omnes aeque ac tu, qui tibi nomen
insano posuere. velut silvis, ubi passim
palantes error certo de tramite pellit,
ille sinistrorsum, hic dextrorsum abit, unus utrique
error, sed variis illudit partibus; hoc te

crede modo insanum, nihilo ut sapientior ille,
qui te deridet, caudam trahat. est genus unum
stultitiae nihilum metuenda timentis, ut ignes,
ut rupes fluviosque in campo obstare queratur:
alterum et huic varum et nihilo sapientius ignes
per medios fluviosque ruentis. clamet amica,
mater, honesta soror cum cognatis, pater, uxor
'hic fossa est ingens, hic rupes maxima: serva!'
non magis audierit quam Fufius ebrius olim,
cum Ilionam edormit, Catienis mille ducentis,
'mater, te appello' clamantibus. huic ego vulgus
errori similem cunctum insanire docebo.
insanit veteres statuas Damasippus emendo:
integer est mentis Damasippi creditor? esto:
accipe quod numquam reddas mihi, si tibi dicam,
tune insanus eris si acceperis? an magis excors
reiecta praeda, quam praesens Mercurius fert?
scribe decem a Nerio: non est satis: adde Cicutae
nodosi tabulas centum, mille adde catenas:
effugiet tamen haec sceleratus vincula Proteus.
cum rapies in ius malis ridentem alienis,
fiet aper, modo avis, modo saxum et, cum volet, arbor.
si male rem gerere insani est, contra bene sani,
putidius multo cerebrum est, mihi crede, Perelli
dictantis quod tu numquam rescribere possis.
audire atque togam iubeo componere, quisquis
ambitione mala aut argenti pallet amore,
quisquis luxuria tristive superstitione
aut alio mentis morbo calet: huc propius me,
dum doceo insanire omnes, vos ordine adite.
danda est ellebori multo pars maxima avaris:
nescio an Anticyram ratio illis destinet omnem.
heredes Staberi summam incidere sepulcro,

ni sic fecissent, gladiatorum dare centum
damnati populo paria atque epulum arbitrio Arri,
frumenti quantum metit Africa. 'sive ego prave,
seu recte hoc volui, ne sis patruus mihi': credo
hoc Staberi prudentem animum vidisse. 'quid ergo
sensit, cum summam patrimoni insculpere saxo
heredes voluit?' quoad vixit, credidit ingens
pauperiem vitium et cavit nihil acrius, ut, si
forte minus locuples uno quadrante perisset,
ipse videretur sibi nequior. omnis enim res,
virtus, fama, decus, divina humanaque pulchris
divitiis parent; quas qui construxerit, ille
clarus erit, fortis, iustus. 'sapiensne?' etiam, et rex
et quidquid volet. hoc, veluti virtute paratum,
speravit magnae laudi fore. quid simile isti
Graecus Aristippus? qui servos proicere aurum
in media iussit Libya, quia tardius irent
propter onus segnes. uter est insanior horum?
nil agit exemplum, litem quod lite resolvit.
siquis emat citharas, emptas comportet in unum,
nec studio citharae nec musae deditus ulli,
si scalpra et formas non sutor, nautica vela
aversus mercaturis, delirus et amens
undique dicatur merito. qui discrepat istis,
qui nummos aurumque recondit, nescius uti
compositis metuensque velut contingere sacrum?
siquis ad ingentem frumenti semper acervum
porrectus vigilet cum longo fuste, neque illinc
audeat esuriens dominus contingere granum,
ac potius foliis parcus vescatur amaris;
si positis intus Chii veterisque Falerni
mille cadis, nihil est, tercentum milibus, acre
potet acetum; age, si et stramentis incubet unde

octoginta annos natus, cui stragula vestis,
blattarum ac tinearum epulae, putrescat in arca:
nimirum insanus paucis videatur, eo quod
maxima pars hominum morbo iactatur eodem.
filius aut etiam haec libertus ut ebibat heres,
dis inimice senex, custodis? ne tibi desit?
quantulum enim summae curtabit quisque dierum,
unguere si caules oleo meliore caputque
coeperis inpexa foedum porrigine? quare,
si quidvis satis est, periuras, surripis, aufers
undique? tun sanus? populum si caedere saxis
incipias servosve tuo quos aere pararis,
insanum te omnes pueri clamentque puellae:
cum laqueo uxorem interemis matremque veneno,
incolumi capite es? quid enim? neque tu hoc facis Argis,
nec ferro ut demens genetricem occidis Orestes.
an tu reris eum occisa insanisse parente,
ac non ante malis dementem actum Furiis quam
in matris iugulo ferrum tepefecit acutum?
quin, ex quo est habitus male tutae mentis Orestes,
nil sane fecit, quod tu reprehendere possis:
non Pyladen ferro violare aususve sororem
Electram, tantum maledicit utrique vocando
hanc Furiam, hunc aliud, iussit quod splendida bilis.
pauper Opimius argenti positi intus et auri,
qui Veientanum festis potare diebus
Campana solitus trulla vappamque profestis,
quondam lethargo grandi est oppressus, ut heres
iam circum loculos et claves laetus ovansque
curreret. hunc medicus multum celer atque fidelis
excitat hoc pacto: mensam poni iubet atque
effundi saccos nummorum, accedere plures
ad numerandum: hominem sic erigit. addit et illud,

'ni tua custodis, avidus iam haec auferet heres'.
'men vivo?' 'ut vivas igitur, vigila. hoc age'. 'quid vis?'
'deficient inopem venae te, ni cibus atque
ingens accedit stomacho fultura ruenti.
tu cessas? agedum, sume hoc ptisanarium oryzae'.
'quanti emptae?' 'parvo'. 'quanti ergo?' 'octussibus'.
'eheu.
quid refert, morbo an furtis pereamque rapinis?'
'quisnam igitur sanus?' qui non stultus. 'quid avarus?'
stultus et insanus. 'quid, siquis non sit avarus,
continuo sanus?' minime. 'cur, stoice?' dicam.
non est cardiacus (Craterum dixisse putato)
hic aeger: recte est igitur surgetque? negabit,
quod latus aut renes morbo temptentur acuto.
non est periurus neque sordidus. immolet aequis
hic porcum laribus. verum ambitiosus et audax.
naviget Anticyram. quid enim differt, barathrone
dones quicquid habes an numquam utare paratis?
Servius Oppidius Canusi duo praedia, dives
antiquo censu, gnatis divisse duobus
fertur et hoc moriens pueris dixisse vocatis
ad lectum 'postquam te talos, Aule, nucesque
ferre sinu laxo, donare et ludere vidi,
te, Tiberi, numerare, cavis abscondere tristem,
extimui, ne vos ageret vesania discors,
tu Nomentanum, tu ne sequerere Cicutam.
quare per divos oratus uterque penates,
tu cave ne minuas, tu ne maius facias id
quod satis esse putat pater et natura coercet.
praeterea ne vos titillet gloria, iure
iurando obstringam ambo: uter aedilis fueritve
vestrum praetor, is intestabilis et sacer esto.
in cicere atque faba bona tu perdasque lupinis,

latus ut in circo spatiere et aeneus ut stes,
nudus agris, nudus nummis, insane, paternis?
scilicet ut plausus quos fert Agrippa feras tu,
astuta ingenuum vulpes imitata leonem'.
ne quis humasse velit Aiacem, Atrida, vetas cur?
'rex sum'. nil ultra quaero plebeius. 'et aequam
rem imperito, ac si cui videor non iustus, inulto
dicere quod sentit permitto'. maxime regum,
di tibi dent capta classem redducere Troia.
ergo consulere et mox respondere licebit?
'consule'. cur Aiax heros ab Achille secundus
putescit, totiens servatis clarus Achivis?
gaudeat ut populus Priami Priamusque inhumato,
per quem tot iuvenes patrio caruere sepulcro?
'mille ovium insanus morti dedit, inclitum Ulixen
et Menelaum una mecum se occidere clamans'.
tu cum pro vitula statuis dulcem Aulide natam
ante aras spargisque mola caput, improbe, salsa,
rectum animi servas? quorsum? insanus quid enim Aiax
fecit, cum stravit ferro pecus? abstinuit vim
uxore et gnato: mala multa precatus Atridis
non ille aut Teucrum aut ipsum violavit Ulixen.
'verum ego ut haerentes adverso litore navis
eriperem prudens placavi sanguine divos'.
nempe tuo, furiose. 'meo, sed non furiosus'.
'qui species alias veri scelerisque tumultu
permixtas capiet, commotus habebitur, atque
stultitiane erret nihilum distabit an ira.
Aiax cum inmeritos occidit desipit agnos:
cum prudens scelus ob titulos admittis inanes,
stas animo, et purum est vitio tibi, cum tumidum est cor?
siquis lectica nitidam gestare amet agnam,
huic vestem, ut gnatae, paret ancillas, paret aurum,

Rufam aut Posillam appellet fortique marito
destinet uxorem, interdicto huic omne adimat ius
praetor, et ad sanos abeat tutela propinquos.
quid? siquis gnatam pro muta devovet agna,
integer est animi? ne dixeris. ergo ubi prava
stultitia, hic summa est insania: qui sceleratus,
et furiosus erit: quem cepit vitrea fama,
hunc circumtonuit gaudens Bellona cruentis.
nunc age luxuriam et Nomentanum arripe mecum:
vincet enim stultos ratio insanire nepotes.
hic simul accepit patrimoni mille talenta,
edicit, piscator uti, pomarius, auceps,
unguentarius ac Tusci turba impia vici,
cum scurris fartor, cum Velabro omne macellum
mane domum veniant. quid tum? venere frequentes.
verba facit leno, 'quicquid mihi, quicquid et horum
cuique domi est, id crede tuum et vel nunc pete vel cras'.
accipe quid contra haec iuvenis responderit aequus:
'in nive Lucana dormis ocreatus, ut aprum
cenem ego. tu pisces hiberno ex aequore verris.
segnis ego, indignus qui tantum possideam. aufer.
sume tibi deciens. tibi tantundem. tibi triplex,
unde uxor media currit de nocte vocata'.
filius Aesopi detractam ex aure Metellae,
scilicet ut deciens solidum absorberet, aceto
diluit insignem bacam: qui sanior ac si
illud idem in rapidum flumen iaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,
nequitia et nugis, pravorum et amore gemellum,
luscinias soliti inpenso prandere coemptas,
quorsum abeant? sanin creta, an carbone notati?
aedificare casas, plostello adiungere mures,
ludere par impar, equitare in harundine longa

siquem delectet barbatum, amentia verset.
si puerilius his ratio esse evincet amare,
nec quicquam differre, utrumne in pulvere, trimus
quale prius, ludas opus, an meretricis amore
sollicitus plores, quaero, faciasne quod olim
mutatus Polemon? ponas insignia morbi,
fasciolas, cubital, focalia, potus ut ille
dicitur ex collo furtim carpsisse coronas,
postquam est inpransi correptus voce magistri?
porrigis irato puero cum poma, recusat.
'sume, catelle'. negat. si non des, optet. amator
exclusus qui distat, agit ubi secum, eat an non,
quo rediturus erat non arcessitus, et haeret
invisis foribus? 'nec nunc, cum me vocet ultro,
accedam? an potius mediter finire dolores?
exclusit; revocat. redeam? non, si obsecret'. ecce
servus non paulo sapientior: 'o ere, quae res
nec modum habet neque consilium, ratione modoque
tractari non vult. in amore haec sunt mala, bellum,
pax rursum: haec siquis tempestatis prope ritu
mobilia et caeca fluitantia sorte laboret
reddere certa sibi, nihilo plus explicet ac si
insanire paret certa ratione modoque'.
quid? cum Picenis excerpens semina pomis
gaudes, si cameram percusti forte, penes te es?
quid? cum balba feris annoso verba palato,
aedificante casas qui sanior? adde cruorem
stultitiae, atque ignem gladio scrutare. modo, inquam,
Hellade percussa Marius cum praecipitat se,
cerritus fuit? an commotae crimine mentis
absolves hominem et sceleris damnabis eundem,
ex more imponens cognata vocabula rebus?
libertinus erat, qui circum compita siccus

lautis mane senex manibus currebat et 'unum
(quid tam magnum?' addens) 'unum me surpite morti
dis etenim facile est' orabat; sanus utrisque
auribus atque oculis: mentem, nisi litigiosus,
exciperet dominus, cum venderet. hoc quoque vulgus
Chrysippus ponit fecunda in gente Meneni.
'Iuppiter, ingentes qui das adimisque dolores',
mater ait pueri menses iam quinque cubantis,
'frigida si puerum quartana reliquerit, illo
mane die, quo tu indicis ieiunia, nudus
in Tiberi stabit'. casus medicusve levarit
aegrum ex praecipiti, mater delira necabit
in gelida fixum ripa, febrimque reducet.
quone malo mentem concussa? timore deorum".
haec mihi Stertinius, sapientum octavus, amico
arma dedit, posthac ne compellarer inultus.
dixerit insanum qui me, totidem audiet atque
respicere ignoto discet pendentia tergo'.
stoice, post damnum sic vendas omnia pluris,
qua me stultitia, quoniam non est genus unum,
insanire putas? ego nam videor mihi sanus.
'quid? caput abscissum manibus cum portat Agaue
gnati infelicis, sibi tum furiosa videtur?'
stultum me fateor (liceat concedere veris)
atque etiam insanum: tantum hoc edissere, quo me
aegrotare putes animi vitio. 'accipe. primum
aedificas, hoc est longos imitaris, ab imo
ad summum totus moduli bipedalis: et idem
corpore maiorem rides Turbonis in armis
spiritum et incessum: qui ridiculus minus illo?
an quodcumque facit Maecenas, te quoque verum est,
tantum dissimilem, et tanto certare minorem?
absentis ranae pullis vituli pede pressis,

unus ubi effugit, matri denarrat, ut ingens
belua cognatos eliserit. illa rogare
quantane, num tantum, sufflans se, magna fuisset.
'maior dimidio'. 'num tanto?' cum magis atque
se magis inflaret, 'non, si te ruperis' inquit,
'par eris'. haec a te non multum abludit imago.
adde poemata nunc, hoc est, oleum adde camino:
quae siquis sanus fecit, sanus facis et tu.
non dico horrendam rabiem'. iam desine. 'cultum
maiorem censu'. teneas, Damasippe, tuis te.
'mille puellarum, puerorum mille furores'.
o maior tandem parcas insane minori.





IIII

UNDE et quo Catius? 'non est mihi tempus aventi
ponere signa novis praeceptis, qualia vincent
Pythagoran Anytique reum doctumque Platona'.
peccatum fateor, cum te sic tempore laevo
interpellarim. sed des veniam bonus, oro.
quodsi interciderit tibi nunc aliquid, repetes mox,
sive est naturae hoc sive artis, mirus utroque.
'quin id erat curae, quo pacto cuncta tenerem,
utpote res tenues, tenui sermone peractas'.
ede hominis nomen, simul et, Romanus an hospes.
'ipsa memor praecepta canam, celabitur auctor.
longa quibus facies ovis erit, illa memento,
ut suci melioris et ut magis alba rotundis,
ponere: namque marem cohibent callosa vitellum.
caule suburbano qui siccis crevit in agris
dulcior: irriguo nihil est elutius horto.
si vespertinus subito te oppresserit hospes,

ne gallina malum responset dura palato,
doctus eris vivam musto mersare Falerno:
hoc teneram faciet. pratensibus optima fungis
natura est, aliis male creditur. ille salubres
aestates peraget, qui nigris prandia moris
finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno:
mendose; quoniam vacuis conmittere venis
nil nisi lene decet: leni praecordia mulso
prolueris melius. si dura morabitur alvus,
mitulus et viles pellent obstantia conchae
et lapathi brevis herba, sed albo non sine Coo.
lubrica nascentes implent conchylia lunae:
sed non omne mare est generosae fertile testae:
murice Baiano melior Lucrina peloris,
ostrea Circeis, Miseno oriuntur echini,
pectinibus patulis iactat se molle Tarentum.
nec sibi cenarum quivis temere arroget artem,
non prius exacta tenui ratione saporum.
nec satis est cara piscis averrere mensa
ignarum quibus est ius aptius et quibus assis
languidus in cubitum iam se conviva reponet.
Umber et iligna nutritus glande rotundas
curvat aper lances carnem vitantis inertem:
nam Laurens malus est, ulvis et harundine pinguis.
vinea summittit capreas non semper edules.
fecundae leporis sapiens sectabitur armos.
piscibus atque avibus quae natura et foret aetas,
ante meum nulli patuit quaesita palatum.
sunt quorum ingenium nova tantum crustula promit.
nequaquam satis in re una consumere curam;
ut siquis solum hoc, mala ne sint vina, laboret,
quali perfundat piscis securus olivo.

Massica si caelo subponas vina sereno,
nocturna siquid crassi est tenuabitur aura,
et decedet odor nervis inimicus: at illa
integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
vina, columbino limum bene colligit ovo,
quatenus ima petit volvens aliena vitellus.
tostis marcentem squillis recreabis et Afra
potorem cochlea: nam lactuca innatat acri
post vinum stomacho; perna magis ac magis hillis
flagitat inmorsus refici, quin omnia malit
quaecumque inmundis fervent allata popinis.
est operae pretium duplicis pernoscere iuris
naturam. simplex e dulci constat olivo,
quod pingui miscere mero muriaque decebit
non alia quam qua Byzantia putuit orca.
hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes
pressa Venafranae quod baca remisit oliviae.
Picenis cedunt pomis Tiburtia suco:
nam facie praestant. venucula convenit ollis:
rectius Albanam fumo duraveris uvam.
hanc ego cum malis, ego faecem primus et allec,
primus et invenior piper album cum sale nigro
incretum puris circumposuisse catillis.
inmane est vitium dare milia terna macello
angustoque vagos pisces urgere catino.
magna movet stomacho fastidia, seu puer unctis
tractavit calicem manibus, dum furta ligurrit,
sive gravis veteri creterrae limus adhaesit.
vilibus in scopis, in mappis, in scobe quantus
consistit sumptus? neglectis, flagitium ingens.
ten lapides varios lutulenta radere palma,

et Tyrias dare circum inluta toralia vestes,
oblitum quanto curam sumptumque minorem
haec habeant, tanto reprehendi iustius illis
quae nisi divitibus nequeant contingere mensis?'
docte Cati, per amicitiam divosque rogatus
ducere me auditum perges quocumque memento.
nam quamvis memori referas mihi pectore cuncta,
non tamen interpres tantundem iuveris. adde
vultum habitumque hominis, quem tu vidisse beatus
non magni pendis, quia contigit: at mihi cura
non mediocris inest, fontes ut adire remotos
atque haurire queam vitae praecepta beatae.





V

HOC quoque, Tiresia, praeter narrata petenti
responde, quibus amissas reparare queam res
artibus atque modis. quid rides? 'iamne doloso
non satis est Ithacam revehi patriosque penates
aspicere?' o nulli quicquam mentite, vides ut
nudus inopsque domum redeam, te vate; neque illic
aut apotheca procis intacta est aut pecus. atqui
et genus et virtus, nisi cum re, vilior alga est.
'quando pauperiem missis ambagibus horres,
accipe qua ratione queas ditescere. turdus
sive aliud privum dabitur tibi, devolet illuc,
res ubi magna nitet, domino sene: dulcia poma
et, quoscumque feret cultus tibi fundus honores,
ante larem gustet venerabilior lare dives:
qui quamvis periurus erit, sine gente, cruentus
sanguine fraterno, fugitivus, ne tamen illi
tu comes exterior, si postulet, ire recuses'.
utne tegam spurco Damae latus? haud ita Troiae
me gessi, certans semper melioribus. 'ergo
pauper eris'. fortem hoc animum tolerare iubebo:

et quondam maiora tuli. tu protinus unde
divitias aerisque ruam dic augur acervos.
'dixi equidem et dico. captes astutus ubique
testamenta senum, neu, si vafer unus et alter
insidiatorem praeroso fugerit hamo,
aut spem deponas aut artem illusus omittas.
magna minorve foro si res certabitur olim,
vivet uter locuples sine gnatis, improbus, ultro
qui meliorem audax vocet in ius, illius esto
defensor: fama civem causaque priorem
sperne, domi si gnatus erit fecundave coniunx.
"Quinte," puta, aut "Publi" (gaudent praenomine molles
auriculae), "tibi me virtus tua fecit amicum:
ius anceps novi, causas defendere possum:
eripiet quivis oculos citius mihi quam te
contemptum cassa nuce pauperet: haec mea cura est,
nequid tu perdas, neu sis iocus". ire domum atque
pelliculam curare iube; fi cognitor ipse,
persta atque obdura, seu rubra canicula findet
infantes statuas, seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpes.
"nonne vides" aliquis cubito stantem prope tangens
inquiet, "ut patiens, ut amicis aptus, ut acer?"
plures adnabunt thunni, et cetaria crescent.
si cui praeterea validus male filius in re
praeclara sublatus aletur, ne manifestum
caelibis obsequium nudet te, leniter in spem
adrepe officiosus, ut et scribare secundus
heres et, siquis casus puerum egerit Orco,
in vacuum venias: perraro haec alea fallit.
qui testamentum tradet tibi cumque legendum,
abnuere et tabulas a te removere memento,
sic tamen ut limis rapias, quid prima secundo

cera velit versu; solus, multisne coheres,
veloci percurre oculo. plerumque recoctus
scriba ex quinqueviro corvum deludet hiantem,
captatorque dabit risus Nasica Corano'.
num furis an prudens ludis me obscura canendo?
'o Laertiade, quicquid dicam aut erit aut non:
divinare etenim magnus mihi donat Apollo'.
quid tamen ista velit sibi fabula, si licet, ede.
'tempore, quo iuvenis Parthis horrendus, ab alto
demissum genus Aenea, tellure marique
magnus erit, forti nubet procera Corano
filia Nasicae, metuentis reddere soldum.
tum gener hoc faciet: tabulas socero dabit atque
ut legat orabit; multum Nasica negatas
accipiet tandem et tacitus leget, invenietque
nil sibi legatum praeter plorare suisque.
illud ad haec iubeo: mulier si forte dolosa
libertusve senem delirum temperet, illis
accedas socius; laudes, lauderis ut absens.
adiuvat hoc quoque; sed vincit longe prius ipsum
expugnare caput. scribet mala carmina vecors:
laudato. scortator erit: cave te roget; ultro
Penelopam facilis potiori trade'. putasne,
perduci poterit tam frugi tamque pudica,
quam nequiere proci recto depellere cursu?
'venit enim magnum donandi parca iuventus,
nec tantum Veneris quantum studiosa culinae.
sic tibi Penelope frugi est: quae si semel uno
de sene gustarit tecum partita lucellum,
ut canis a corio numquam absterrebitur uncto.
me sene quod dicam factum est. anus improba Thebis
ex testamento sic est elata: cadaver
unctum oleo largo nudis umeris tulit heres,

scilicet elabi si posset mortua ; credo,
quod nimium institerat viventi. cautus adito,
neu desis operae, neve inmoderatus abundes ;
difficilem et morosum offendet garrulus ultra :
non etiam sileas. Davus sis comicus atque
stes capite obstipo, multum similis metuenti.
obsequio grassare ; mone, si increbruit aura,
cautus uti velet carum caput ; extrahe turba
oppositis umeris ; aurem substringe loquaci.
importunus amat laudari : donec ' ohe iam ! '
ad caelum manibus sublatis dixerit, urge,
crescentem tumidis infla sermonibus utrem.
cum te servitio longo curaque levarit,
et certum vigilans, Quartae esto partis Ulixes,
audieris, heres, ' ergo nunc Dama sodalis
nusquam est ? unde mihi tam fortem tamque fidelem ? '
sparge subinde et si paulum potes inlacrimare : est
gaudia prodentem vultum celare. sepulcrum
permissum arbitrio sine sordibus extrue. funus
egregie factum laudet vicinia. siquis
forte coheredum senior male tussiet, huic tu
dic, ex parte tua seu fundi sive domus sit
emptor, gaudentem nummo te addicere. sed me
imperiosa trahit Proserpina : vive valeque.





VI

HOC erat in votis: modus agri non ita magnus,
hortus ubi et tecto vicinus iugis aquae fons
et paulum silvae super his foret. auctius atque
di melius fecere. bene est. nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
si neque maiorem feci ratione mala rem,
nec sum facturus vitio culpave minorem,
si veneror stultus nihil horum, 'o si angulus ille
proximus accedat, qui nunc denormat agellum!
o si urnam argenti fors quae mihi monstret, ut illi,
thesauro invento qui mercennarius agrum
illum ipsum mercatus aravit, dives amico
Hercule!' si quod adest gratum iuvat, hac prece te oro,
pingue pecus domino facias et cetera praeter
ingenium, utque soles custos mihi maximus adsis.
ergo ubi me in montes et in arcem ex urbe removi,
quid prius illustrem satiris musaque pedestri?
nec mala me ambitio perdit nec plumbeus auster
autumnusque gravis, Libitinae quaestus acerbae.

Matutine pater, seu Iane libentius audis,
unde homines operum primos vitaeque labores
instituunt (sic dis placitum), tu carminis esto
principium. Romae sponsorem me rapis: 'eia,
ne prior officio quisquam respondeat, urge'.
sive aquilo radit terras, seu bruma nivalem
interiore diem gyro trahit, ire necesse est.
postmodo, quod mi obsit, clare certumque locuto
luctandum in turba et facienda iniuria tardis.
'quid vis, insane, et quas res agis?' improbus urget
iratis precibus: 'tu pulses omne quod obstat,
ad Maecenatem memori si mente recurras'.
hoc iuvat et melli est, non mentiar. at simul atras
ventum est Esquilias, aliena negotia centum
per caput et circa saliunt latus. 'ante secundam
Roscius orabat sibi adesses ad Puteal cras.
de re communi scribae magna atque nova te
orabant hodie meminisses, Quinte, reverti.
inprimat his, cura, Maecenas signa tabellis'.
dixeris, experiar: 'si vis, potes' addit et instat.
septimus octavo propior iam fugerit annus,
ex quo Maecenas me coepit habere suorum
in numero, dumtaxat ad hoc, quem tollere raeda
vellet iter faciens, et cui concredere nugas
hoc genus, 'hora quota est? Thraex est Gallina Syro par?
matutina parum cautos iam frigora mordent':
et quae rimosa bene deponuntur in aure.
per totum hoc tempus subiectior in diem et horam
invidiae. noster ludos spectaverat una,
luserat in campo: 'Fortunae filius' omnes.
frigidus a rostris manat per compita rumor:
quicumque obvius est, me consulit: 'o bone (nam te
scire, deos quoniam propius contingis, oportet),

numquid de Dacis audisti?' nil equidem. 'ut tu
semper eris derisor'. at omnes di exagitent me,
si quicquam. 'quid? militibus promissa Triquetra
praedia Caesar, an est Itala tellure daturus?'
iurantem me scire nihil mirantur ut unum
scilicet egregii mortalem altique silenti.
perditur haec inter misero lux, non sine votis:
o rus, quando ego te aspiciam, quandoque licebit
nunc veterum libris, nunc somno et inertibus horis
ducere sollicitae iucunda oblivia vitae?
o quando faba Pythagorae cognata simulque
uncta satis pingui ponentur holuscula lardo?
o noctes cenaeque deum, quibus ipse meique
ante larem proprium vescor vernasque procaces
pasco libatis dapibus. prout cuique libido est,
siccat inaequales calices conviva solutus
legibus insanis, seu quis capit acria fortis
pocula, seu modicis uvescit laetius. ergo
sermo oritur, non de villis domibusve alienis,
nec male necne Lepos saltet, sed quod magis ad nos
pertinet et nescire malum est agitamus, utrumne
divitiis homines an sint virtute beati,
quidve ad amicitias, usus rectumne, trahat nos,
et quae sit natura boni summumque quid eius.
Cervius haec inter vicinus garrit aniles
ex re fabellas. siquis nam laudat Arelli
sollicitas ignarus opes, sic incipit 'olim
rusticus urbanum murem mus paupere fertur
accepisse cavo, veterem vetus hospes amicum,
asper et attentus quaesitis, ut tamen artum
solveret hospitiis animum. quid multa? neque ille
sepositi ciceris nec longae invidit avenae,
aridum et ore ferens acinum semesaque lardi

frusta dedit, cupiens varia fastidia cena
vincere tangentis male singula dente superbo,
cum pater ipse domus palea porrectus in horna
esset ador loliumque, dapis meliora relinquens.
tandem urbanus ad hunc "quid te iuvat" inquit, "amice,
praerupti nemoris patientem vivere dorso?
vis tu homines urbemque feris praeponere silvis?
carpe viam, mihi crede, comes; terrestria quando
mortalis animas vivunt sortita, neque ulla est
aut magno aut parvo leti fuga: quo, bone, circa,
dum licet, in rebus iucundis vive beatus,
vive memor, quam sis aevi brevis". haec ubi dicta
agrestem pepulere, domo levis exilit: inde
ambo propositum peragunt iter, urbis aventes
moenia nocturni subrepere. iamque tenebat
nox medium caeli spatium, cum ponit uterque
in locuplete domo vestigia, rubro ubi cocco
tincta super lectos canderet vestis eburnos,
multaque de magna superessent fercula cena,
quae procul extructis inerant hesterna canistris.
ergo ubi purpurea porrectum in veste locavit
agrestem, veluti succinctus cursitat hospes
continuatque dapes, nec non verniliter ipsis
fungitur officiis, praelambens omne quod affert.
ille cubans gaudet mutata sorte bonisque
rebus agit laetum convivam, cum subito ingens
valvarum strepitus lectis excussit utrumque.
currere per totum pavidi conclave, magisque
exanimes trepidare, simul domus alta Molossis
personuit canibus. tum rusticus "haud mihi vita
est opus hac" ait et "valeas: me silva cavusque
tutus ab insidiis tenui solabitur ervo".



VII

IANDUDUM ausculto et cupiens tibi dicere servus
pauca reformido'. Davusne? 'ita, Davus, amicum
mancipium domino et frugi quod sit satis, hoc est,
ut vitale putes'. age, libertate decembri,
quando ita maiores voluerunt, utere, narra.
'pars hominum vitiis gaudet constanter et urget
propositum, pars multa natat, modo recta capessens,
interdum pravis obnoxia. saepe notatus
cum tribus anellis, modo laeva Priscus inani,
vixit inaequalis, clavum ut mutaret in horas,
aedibus ex magnis subito se conderet, unde
mundior exiret vix libertinus honeste,
iam moechus Romae, iam mallet doctus Athenis
vivere, Vertumnis quotquot sunt natus iniquis.
scurra Volanerius, postquam illi iusta cheragra
contudit articulos, qui pro se tolleret atque
mitteret in phimum talos, mercede diurna
conductum pavit; quanto constantior isdem
in vitiis, tanto levius miser ac prior ille,

qui iam contento, iam laxo fune laborat'.
non dices hodie quorsum haec tam putida tendant,
furcifer? 'ad te, inquam'. quo pacto, pessime? 'laudas
fortunam et mores antiquae plebis, et idem,
siquis ad illa deus subito te agat, usque recuses,
aut quia non sentis quod clamas rectius esse,
aut quia non firmus rectum defendis et haeres
nequiquam caeno cupiens evellere plantam.
Romae rus optas, absentem rusticus urbem
tollis ad astra levis. si nusquam es forte vocatus
ad cenam, laudas securum holus ac, velut usquam
vinctus eas, ita te felicem dicis amasque
quod nusquam tibi sit potandum. iusserit ad se
Maecenas serum sub lumina prima venire
convivam, "nemon oleum fert ocius? ecquis
audit?" cum magno blateras clamore fugisque.
Mulvius et scurrae tibi non referenda precati
discedunt. "etenim fateor me" dixerit ille
"duci ventre levem, nasum nidore supinor,
inbecillus, iners, siquid vis, adde, popino.
tu cum sis quod ego et fortassis nequior, ultro
insectere velut melior, verbisque decoris
obvolvas vitium?" quid, si me stultior ipso
quingentis empto drachmis deprenderis? aufer
me vultu terrere; manum stomachumque teneto,
dum quae Crispini docuit me ianitor edo.
te coniunx aliena capit, meretricula Davum.
peccat uter nostrum cruce dignius? acris ubi me
natura intendit, sub clara nuda lucerna
quaecumque excepit turgentis verbera caudae,
clunibus aut agitavit equum lasciva supinum,
dimittit neque famosum neque sollicitum ne
ditior aut formae melioris meiat eodem.

tu cum proiectis insignibus, anulo equestri
Romanoque habitu, prodis ex iudice Dama
turpis, odoratum caput obscurante lacerna,
non es quod simulas? metuens induceris atque
altercante libidinibus tremis ossa pavore.
quid refert, uri virgis ferroque necari
auctoratus eas, an turpi clausus in arca,
quo te demisit peccati conscia erilis,
contractum genibus tangas caput? estne marito
matronae peccantis in ambo iusta potestas?
in corruptorem vel iustior: illa tamen se
non habitu mutatve loco, peccatve superne.
cum te formidet mulier neque credat amanti,
ibis sub furcam prudens, dominoque furenti
committes rem omnem et vitam et cum corpore famam.
evasti. credo, metues doctusque cavebis:
quaeres, quando iterum paveas iterumque perire
possis, o totiens servus. quae belua ruptis,
cum semel effugit, reddit se prava catenis?
"non sum moechus" ais: neque ego, hercule, fur, ubi vasa
praetereo sapiens argentea. tolle periclum,
iam vaga prosiliet frenis natura remotis.
tune mihi dominus, rerum imperiis hominumque
tot tantisque minor, quem ter vindicta quaterque
imposita haud umquam misera formidine privet?
adde super, dictis quod non levius valeat: nam,
sive vicarius est qui servo paret, uti mos
vester ait, seu conservus, tibi quid sum ego? nempe
tu, mihi qui imperitas, aliis servis miser atque
duceris ut nervis alienis mobile lignum.
quisnam igitur liber? sapiens, sibi qui imperiosus,
quem neque pauperies neque mors neque vincula terrent,
responsare cupidinibus, contemnere honores

fortis, et in se ipso totus teres atque rotundus,
externi nequid valeat per leve morari,
in quem manca ruit semper fortuna. potesne
ex his ut proprium quid noscere? quinque talenta
poscit te mulier, vexat foribusque repulsum
perfundit gelida, rursus vocat. eripe turpi
colla iugo, "liber, liber sum" dic age. non quis:
urget enim dominus mentem non lenis et acris
subiectat lasso stimulos versatque negantem.
vel cum Pausiaca torpes, insane, tabella,
qui peccas minus atque ego, cum Fulvi Rutubaeque
aut Placideiani contento poplite miror
proelia rubrica picta aut carbone, velut si
re vera pugnent, feriant, vitentque moventes
arma viri? nequam et cessator Davus: at ipse
subtilis veterum iudex et callidus audis.
nil ego, si ducor libo fumante: tibi ingens
virtus atque animus cenis responsat opimis?
obsequium ventris mihi perniciosius est cur?
tergo plector enim. qui tu inpunitior illa,
quae parvo sumi nequeunt. obsonia captas?
nempe inamarescunt epulae sine fine petitae,
inlusique pedes vitiosum ferre recusant
corpus. an hic peccat, sub noctem qui puer uvam
furtiva mutat strigili? qui praedia vendit,
nil servile gulae parens habet? adde quod idem
non horam tecum esse potes, non otia recte
ponere, teque ipsum vitas fugitivus et erro,
iam vino quaerens, iam somno fallere curam:
frustra; nam comes atra premit sequiturque fugacem'.
unde mihi lapidem? 'quorsum est opus?' unde sagittas?
'aut insanit homo aut versus facit'. ocius hinc te
ni rapis, accedes opera agro nona Sabino.



VIII

UT Nasidieni iuvit te cena beati?
nam mihi convivam quaerenti dictus here illic
de medio potare die. 'sic ut mihi numquam
in vita fuerit melius'. dic, si grave non est,
quae prima iratum ventrem placaverit esca.
'in primis Lucanus aper: leni fuit austro
captus, ut aiebat cenae pater: acria circum
rapula, lactucae, radices, qualia lassum
pervellunt stomachum, siser, allec, faecula Coa.
his ubi sublatis puer alte cinctus acernam
gausape purpureo mensam pertersit, et alter
sublegit quodcumque iaceret inutile quodque
posset cenantis offendere, ut Attica virgo
cum sacris Cereris, procedit fuscus Hydaspes
Caecuba vina ferens, Alcon Chium maris expers.
hic erus "Albanum, Maecenas, sive Falernum
te magis adpositis delectat, habemus utrumque"'.
divitias miseras! sed quis cenantibus una,

Fundani, pulchre fuerit tibi, nosse laboro.
'summus ego, et prope me Viscus Thurinus, et infra,
si memini, Varius, cum Servilio Balatrone
Vibidius, quas Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
ridiculus totas simul absorbere placentas.
Nomentanus ad hoc, qui, siquid forte lateret,
indice monstraret digito: nam cetera turba,
nos, inquam, cenamus avis, conchylia, pisces,
longe dissimilem noto celantia sucum;
ut vel continuo patuit, cum passeris atque
ingustata mihi porrexerat ilia rhombi.
post hoc me docuit melimela rubere minorem
ad lunam delecta: quid hoc intersit, ab ipso
audieris melius. tum Vibidius Balatroni
"nos nisi damnose bibimus, moriemur inulti",
et calices poscit maiores. vertere pallor
tum parochi faciem nil sic metuentis ut acris
potores, vel quod maledicunt liberius, vel
fervida quod subtile exurdant vina palatum.
invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi
convivae lecti nihilum nocuere lagoenis.
adfertur squillas inter murena natantis
in patina porrecta. sub hoc erus "haec gravida" inquit
"capta est, deterior post partum carne futura.
his mixtum ius est: oleo, quod prima Venafri
pressit cella; garo de sucis piscis Hiberi;
vino quinquenni, verum citra mare nato,
dum coquitur (cocto Chium sic convenit ut non
hoc magis ullum aliud); pipere albo, non sine aceto
quod Methymnaeam vitio mutaverit uvam.
erucas viridis, inulas ego primus amaras

monstravi incoquere; inlutos Curtillus echinos,
ut melius muria quod testa marina remittat".
interea suspensa graves aulaea ruinas
in patinam fecere, trahentia pulveris atri
quantum non aquilo Campanis excitat agris.
nos maius veriti, postquam nihil esse pericli
sensimus, erigimur: Rufus posito capite, ut si
filius inmaturus obisset, flere. quis esset
finis? ni sapiens sic Nomentanus amicum
tolleret "heu, Fortuna, quis est crudelior in nos
te deus? ut semper gaudes inludere rebus
humanis". Varius mappa compescere risum
vix poterat. Balatro, suspendens omnia naso,
"haec est condicio vivendi" aiebat, "eoque
responsura tuo numquam est par fama labori.
tene, ut ego accipiar laute, torquerier omni
sollicitudine districtum, ne panis adustus,
ne male conditum ius apponatur, ut omnes
praecincti recte pueri comptique ministrent?
adde hos praeterea casus, aulaea ruant si,
ut modo, si patinam pede lapsus frangat agaso.
sed convivatoris uti ducis ingenium res
adversae nudare solent, celare secundae".
Nasidienus ad haec "tibi di quaecumque preceris
commoda dent; ita vir bonus es convivaque comis":
et soleas poscit. tum in lecto quoque videres
stridere secreta divisos aure susurros'.
nullos his mallem ludos spectasse: sed illa
redde age quae deinceps risisti. 'Vibidius dum
quaerit de pueris, num sit quoque fracta lagoena,
quod sibi poscenti non dantur pocula, dumque
ridetur fictis rerum, Balatrone secundo,
Nasidiene, redis mutatae frontis, ut arte

emendaturus fortunam. deinde secuti
mazonomo pueri magno discerpta ferentes
membra gruis, sparsi sale multo non sine farre,
pinguibus et ficis pastum iecur anseris albae,
et leporum avulsos, ut multo suavius, armos,
quam si cum lumbis quis edit. tum pectore adusto
vidimus et merulas poni et sine clune palumbes,
suavis res, si non causas narraret earum et
naturas dominus: quem nos sic fugimus ulti
ut nihil omnino gustaremus, velut illis
Canidia afflasset, peior serpentibus Afris'.



Q. HORATII FLACCI

EPISTULARUM

LIBER PRIMUS



I

PRIMA dicte mihi, summa dicende camena,
spectatum satis et donatum iam rude quaeris,
Maecenas, iterum antiquo me includere ludo.
non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
ne populum extrema totiens exoret harena.
est mihi purgatam crebro qui personet aurem
'solve senescentem mature sanus equum, ne
peccet ad extremum ridendus et ilia ducat'.
nunc itaque et versus et cetera ludicra pono:
quid verum atque decens, curo et rogo et omnis in hoc sum:
condo et compono quae mox depromere possim.

ac ne forte roges quo me duce, quo lare tuter:
nullius addictus iurare in verba magistri,
quo me cumque rapit tempestas, deferor hospes.
nunc agilis fio et mersor civilibus undis,
virtutis verae custos rigidusque satelles,
nunc in Aristippi furtim praecepta relabor
et mihi res, non me rebus subiungere conor.
ut nox longa quibus mentitur amica, diesque
longa videtur opus debentibus, ut piger annus
pupillis quos dura premit custodia matrum,
sic mihi tarda fluunt ingrataque tempora quae spem
consiliumque morantur agendi naviter id quod
aeque pauperibus prodest, locupletibus aeque,
aeque neglectum pueris senibusque nocebit.
restat ut his ego me ipse regam solerque elementis.
non possis oculo quantum contendere Lynceus,
non tamen idcirco contemnas lippus inungui;
nec, quia desperes invicti membra Glyconis,
nodosa corpus nolis prohibere cheragra.
est quadam prodire tenus, si non datur ultra.
fervet avaritia miseroque cupidine pectus:
sunt verba et voces quibus hunc lenire dolorem
possis et magnam morbi deponere partem.
laudis amore tumes: sunt certa piacula quae te
ter pure lecto poterunt recreare libello.
invidus, iracundus, iners, vinosus, amator,
nemo adeo ferus est ut non mitescere possit,
si modo culturae patientem commodet aurem.
virtus est vitium fugere, et sapientia prima
stultitia caruisse. vides, quae maxima credis
esse mala, exiguum censum turpemque repulsam,
quanto devites animi capitisque labore;
inpiger extremos curris mercator ad Indos,

per mare pauperiem fugiens, per saxa, per ignes:
ne cures ea, quae stulte miraris et optas,
discere et audire et meliori credere non vis?
quis circum pagos et circum compita pugnax
magna coronari contemnat Olympia, cui spes,
cui sit condicio dulcis sine pulvere palmae?
vilius argentum est auro, virtutibus aurum.
'o cives, cives, quaerenda pecunia primum est;
virtus post nummos': haec Ianus summus ab imo
prodocet, haec recinunt iuvenes dictata senesque
laevo suspensi loculos tabulamque lacerto.
est animus tibi, sunt mores, est lingua fidesque,
sed quadringentis sex septem milia desunt:
plebs eris. at pueri ludentes 'rex eris' aiunt,
'si recte facies'. hic murus aeneus esto,
nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex an puerorum est
nenia, quae regnum recte facientibus offert,
et maribus Curiis et decantata Camillis?
isne tibi melius suadet qui, rem facias, rem,
si possis, recte, si non, quocumque modo rem,
ut propius spectes lacrimosa poemata Pupi,
an qui Fortunae te responsare superbae
liberum et erectum praesens hortatur et aptat?
quodsi me populus Romanus forte roget, cur
non ut porticibus sic iudiciis fruar isdem,
nec sequar aut fugiam quae diligit ipse vel odit,
olim quod vulpes aegroto cauta leoni
respondit referam: 'quia me vestigia terrent,
omnia te adversum spectantia, nulla retrorsum'.
belua multorum es capitum. nam quid sequar aut quem?
pars hominum gestit conducere publica; sunt qui
crustis et pomis viduas venentur avaras

excipiantque senes quos in vivaria mittant;
multis occulto crescit res faenore. verum
esto aliis alios rebus studiisque teneri:
idem eadem possunt horam durare probantes?
'nullus in orbe sinus Bais praelucet amoenis'
si dixit dives, lacus et mare sentit amorem
festinantis eri: cui si vitiosa libido
fecerit auspicium, cras ferramenta Teanum
tolletis, fabri. lectus genialis in aula est:
nil ait esse prius, melius nil caelibe vita:
si non est, iurat bene solis esse maritis.
quo teneam vultus mutantem Protea nodo?
quid pauper? ride: mutat cenacula, lectos,
balnea, tonsores, conducto navigio aeque
nauseat ac locuples quem ducit priva triremis.
si curatus inaequali tonsore capillos
occurri, rides; si forte subucula pexae
trita subest tunicae vel si toga dissidet inpar,
rides: quid, mea cum pugnat sententia secum,
quod petiit spernit, repetit quod nuper omisit,
aestuat et vitae disconvenit ordine toto,
diruit, aedificat, mutat quadrata rotundis?
insanire putas sollemnia me neque rides,
nec medici credis nec curatoris egere
a praetore dati, rerum tutela mearum
cum sis et prave sectum stomacheris ob unguem
de te pendentis, te respicientis amici.
ad summam, sapiens uno minor est Iove, dives,
liber, honoratus, pulcher, rex denique regum,
praecipue sanus, nisi cum pituita molesta est.



II

TROIANI belli scriptorem, Maxime Lolli,
dum tu declamas Romae, Praeneste relegi:
qui quid sit pulchrum, quid turpe, quid utile, quid non,
planius ac melius Chrysippo et Crantore dicit.
cur ita crediderim, nisi quid te detinet, audi.
fabula, qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello,
stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam.
quid Paris? ut salvus regnet vivatque beatus,
cogi posse negat. Nestor componere lites
inter Peliden festinat et inter Atriden:
hunc amor, ira quidem communiter urit utrumque.
quicquid delirant reges, plectuntur Achivi.
seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.

rursus quid virtus et quid sapientia possit,
utile proposuit nobis exemplar Ulixen,
qui domitor Troiae multorum providus urbes
et mores hominum inspexit, latumque per aequor,
dum sibi, dum sociis reditum parat, aspera multa
pertulit, adversis rerum inmersabilis undis.
Sirenum voces et Circae pocula nosti:
quae si cum sociis stultus cupidusque bibisset,
sub domina meretrice fuisset turpis et excors,
vixisset canis inmundus vel amica luto sus.
nos numerus sumus et fruges consumere nati,
sponsi Penelopae, nebulones, Alcinoique
in cute curanda plus aequo operata iuventus,
cui pulchrum fuit in medios dormire dies et
ad strepitum citharae cessatum ducere curam.
ut iugulent hominem, surgunt de nocte latrones:
ut te ipsum serves, non expergisceris? atqui
si noles sanus, curres hydropicus; et ni
posces ante diem librum cum lumine, si non
intendes animum studiis et rebus honestis,
invidia vel amore vigil torquebere. nam cur
quae laedunt oculum festinas demere, siquid
est animum, differs curandi tempus in annum?
dimidium facti qui coepit habet: sapere aude:
incipe. qui recte vivendi prorogat horam,
rusticus expectat dum defluat amnis: at ille
labitur et labetur in omne volubilis aevum.
quaeritur argentum puerisque beata creandis
uxor et incultae pacantur vomere silvae.
quod satis est cui contingit, nihil amplius optet.
non domus et fundus, non aeris acervus et auri
aegroto domini deduxit corpore febres,
non animo curas: valeat possessor oportet,

si comportatis rebus bene cogitat uti.
qui cupit aut metuit, iuvat illum sic domus et res
ut lippum pictae tabulae, fomenta podagram,
auriculas citharae collecta sorde dolentes.
sincerum est nisi vas, quodcumque infundis acescit.
sperne voluptates: nocet empta dolore voluptas.
semper avarus eget: certum voto pete finem.
invidus alterius macrescit rebus opimis:
invidia Siculi non invenere tyranni
maius tormentum. qui non moderabitur irae,
infectum volet esse, dolor quod suaserit et mens,
dum poenas odio per vim festinat inulto.
ira furor brevis est: animum rege, qui nisi paret,
imperat: hunc frenis, hunc tu compesce catena.
fingit equum tenera docilem cervice magister
ire viam qua monstret eques: venaticus, ex quo
tempore cervinam pellem latravit in aula,
militat in silvis catulus. nunc adbibe puro
pectore verba puer, nunc te melioribus offer.
quo semel est imbuta recens, servabit odorem
testa diu. quodsi cessas aut strenuus anteis,
nec tardum opperior nec praecedentibus insto.





III

IULI Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
an freta vicinas inter currentia turres,
an pingues Asiae campi collesque morantur?
quid studiosa cohors operum struit? hoc quoque curo.
quis sibi res gestas Augusti scribere sumit?
bella quis et paces longum diffundit in aevum?
quid Titius, Romana brevi venturus in ora?
Pindarici fontis qui non expalluit haustus,
fastidire lacus et rivos ausus apertos.
ut valet? ut meminit nostri? fidibusne Latinis
Thebanos aptare modos studet auspice musa,
an tragica desaevit et ampullatur in arte?
quid mihi Celsus agit? monitus multumque monendus,
privatas ut quaerat opes et tangere vitet
scripta, Palatinus quaecumque recepit Apollo,
ne, si forte suas repetitum venerit olim

grex avium plumas, moveat cornicula risum
furtivis nudata coloribus. ipse quid audes?
quae circumvolitas agilis thyma? non tibi parvum
ingenium, non incultum est et turpiter hirtum:
seu linguam causis acuis, seu civica iura
respondere paras, seu condis amabile carmen,
prima feres hederae victricis praemia. quodsi
frigida curarum fomenta relinquere posses,
quo te caelestis sapientia duceret, ires.
hoc opus, hoc studium parvi properemus et ampli,
si patriae volumus, si nobis vivere cari.
debes hoc etiam rescribere, sit tibi curae
quantae conveniat Munatius. an male sarta
gratia nequiquam coit et rescinditur, ac vos
seu calidus sanguis seu rerum inscitia vexat
indomita cervice feros? ubicumque locorum
vivitis, indigni fraternum rumpere foedus,
pascitur in vestrum reditum votiva iuvenca.





IIII

ALBI, nostrorum sermonum candide iudex,
quid nunc te dicam facere in regione Pedana?
scribere quod Cassi Parmensis opuscula vincat,
an tacitum silvas inter reptare salubres,
curantem quicquid dignum sapiente bonoque est?
non tu corpus eras sine pectore: di tibi formam,
di tibi divitias dederunt artemque fruendi.
quid voveat dulci nutricula maius alumno,
qui sapere et fari possit quae sentiat, et cui
gratia, famā, valetudo contingat abunde,
et mundus victus, non deficiente crumena?
inter spem curamque, timores inter et iras
omnem crede diem tibi diluxisse supremum:
grata superveniet quae non sperabitur hora.
me pinguem et nitidum bene curata cute vises,
cum ridere voles, Epicuri de grege porcum.



V

SI potes Archiacis conviva recumbere lectis
nec modica cenare times holus omne patella,
supremo te sole domi, Torquate, manebo.
vina bibes iterum Tauro diffusa palustres
inter Minturnas Sinuessanumque Petrinum.
si melius quid habes, arcesse, vel imperium fer.
iandudum splendet focus et tibi munda supellex.
mitte levis spes et certamina divitiarum
et Moschi causam: cras nato Caesare festus
dat veniam somnumque dies; inpune licebit
festivam sermone benigno tendere noctem.
quo mihi fortuna, si non conceditur uti?
parcus ob heredis curam nimiumque severus
adsidet insano. potare et spargere flores
incipiam patiarque vel inconsultus haberi.

quid non ebrietas dissignat? operta recludit,
spes iubet esse ratas, ad proelia trudit inertem,
sollicitis animis onus eximit, addocet artes.
fecundi calices quem non fecere disertum?
contracta quem non in paupertate solutum?
haec ego procurare et idoneus imperor et non
invitus, ne turpe toral, ne sordida mappa
corruget nares, ne non et cantharus et lanx
ostendat tibi te, ne fidos inter amicos
sit qui dicta foras eliminet, ut coeat par
iungaturque pari. Butram tibi Septiciumque
et nisi cena prior potiorque puella Sabinum
detinet adsumam. locus est et pluribus umbris:
sed nimis arta premunt olidae convivia caprae.
tu quotus esse velis rescribe et rebus omissis
atria servantem postico falle clientem.





VI

NIL admirari prope res est una, Numici,
solaque quae possit facere et servare beatum.
hunc solem et stellas et decedentia certis
tempora momentis sunt qui formidine nulla
imbuti spectent. quid censes munera terrae?
quid maris extremos Arabas ditantis et Indos?
ludicra quid, plausus et amici dona Quiritis?
quo spectanda modo, quo sensu credis et ore?
qui timet his adversa, fere miratur eodem
quo cupiens pacto: pavor est utrobique molestus,
inprovisa simul species exterret utrumque.
gaudeat an doleat, cupiat metuatne, quid ad rem,
si, quicquid vidit melius peiusque sua spe,
defixis oculis animoque et corpore torpet?
insani sapiens nomen ferat, aequus iniqui,
ultra quam satis est virtutem si petat ipsam.

i nunc, argentum et marmor vetus aeraque et artes
suspice, cum gemmis Tyrios mirare colores;
gaude quod spectant oculi te mille loquentem;
navus mane forum et vespertinus pete tectum,
ne plus frumenti dotalibus emetat agris
Mutus et (indignum, quod sit peioribus ortus)
hic tibi sit potius quam tu mirabilis illi.
quicquid sub terra est, in apricum proferet aetas,
defodiet condetque nitentia. cum bene notum
porticus Agrippae et via te conspexerit Appi,
ire tamen restat, Numa quo devenit et Ancus.
si latus aut renes morbo temptantur acuto,
quaere fugam morbi. vis recte vivere: quis non?
si virtus hoc una potest dare, fortis omissis
hoc age deliciis. virtutem verba putes et
lucum ligna: cave ne portus occupet alter,
ne Cibyratica, ne Bithyna negotia perdas;
mille talenta rotundentur, totidem altera, porro et
tertia succedant, et quae pars quadrat acervum.
scilicet uxorem cum dote fidemque et amicos
et genus et formam regina Pecunia donat,
ac bene nummatum decorat Suadela Venusque.
mancipiis locuples eget aeris Cappadocum rex:
ne fueris hic tu. chlamydes Lucullus, ut aiunt,
si posset centum scaenae praebere rogatus,
'qui possum tot?' ait: 'tamen et quaeram et quot habebo
mittam'. post paulo scribit sibi milia quinque
esse domi chlamydum; partem vel tolleret omnes.
exilis domus est ubi non et multa supersunt
et dominum fallunt et prosunt furibus. ergo
si res sola potest facere et servare beatum,
hoc primus repetas opus, hoc postremus omittas.
si fortunatum species et gratia praestat,

mercemur servum qui dictet nomina, laevum
qui fodicet latus et cogat trans pondera dextram
porrigere: 'hic multum in Fabia valet, ille Velina;
cui libet hic fasces dabit eripietque curule
cui volet inportunus ebur'. frater, pater adde;
ut cuique est aetas, ita quemque facetus adopta.
si bene qui cenat bene vivit, lucet, eamus
quo ducit gula, piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos,
differtum transire forum populumque iubebat,
unus ut e multis populo spectante referret
emptum mulus aprum. crudi tumidique lavemur,
quid deceat quid non obliti, Caerite cera
digni, remigium vitiosum Ithacensis Ulixi,
cui potior patria fuit interdicta voluptas.
si, Mimnermus uti censet, sine amore iocisque
nil est iucundum, vivas in amore iocisque.
vive, vale. siquid novisti rectius istis,
candidus imperti; si non, his utere mecum.





VII

QUINQUE dies tibi pollicitus me rure futurum,
sextilem totum mendax desideror. atqui,
si me vivere vis sanum recteque valentem,
quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque
dissignatorem decorat lictoribus atris,
dum pueris omnis pater et matercula pallet,
officiosaque sedulitas et opella forensis
adducit febres et testamenta resignat.
quod si bruma nives Albanis illinet agris,
ad mare descendet vates tuus et sibi parcet
contractusque leget: te, dulcis amice, reviset
cum zephyris, si concedes, et hirundine prima.
non quo more piris vesci Calaber iubet hospes,
tu me fecisti locupletem. 'vescere sodes'.
'iam satis est'. 'at tu quantum vis tolle'. 'benigne'.
'non invisa feres pueris munuscula parvis'.

'tam teneor dono quam si dimittar onustus'.
'ut libet: haec porcis hodie comedenda relinques'.
prodigus et stultus donat quae spernit et odit:
haec seges ingratos tulit et feret omnibus annis.
vir bonus et sapiens dignis ait esse paratus:
nec tamen ignorat quid distent aera lupinis.
dignum praestabo me etiam pro laude merentis.
quodsi me noles usquam discedere, reddes
forte latus, nigros angusta fronte capillos,
reddes dulce loqui, reddes ridere decorum et
inter vina fugam Cinarae maerere protervae.
forte per angustam tenuis vulpecula rimam
repserat in cumeram frumenti, pastaque rursus
ire foras pleno tendebat corpore frustra.
cui mustela procul 'si vis' ait 'effugere istinc,
macra cavum repetes artum, quem macra subisti'.
hac ego si compellor imagine, cuncta resigno;
nec somnum plebis laudo satur altilium, nec
otia divitiis Arabum liberrima muto.
saepe verecundum laudasti, rexque paterque
audisti coram, nec verbo parcius absens:
inspice si possum donata reponere laetus.
haut male Telemachus, proles patientis Ulixi,
'non est aptus equis Ithace locus, ut neque planis
porrectus spatiis nec multae prodigus herbae:
Atride, magis apta tibi tua dona relinquam'.
parvum parva decent: mihi iam non regia Roma,
sed vacuum Tibur placet aut inbelle Tarentum.
strenuus et fortis causisque Philippus agendis
clarus, ab officiis octavam circiter horam
dum redit atque foro nimium distare Carinas
iam grandis natu queritur, conspexit, ut aiunt,
adrasum quendam vacua tonsoris in umbra

cultello proprios purgantem leniter ungues.
'Demetri' (puer hic non laeve iussa Philippi
accipiebat), 'abi, quaere et refer, unde domo, quis,
cuius fortunae, quo sit patre quove patrono'.
it, redit et narrat, Vulteium nomine Menam,
praeconem, tenui censu, sine crimine, notum
et properare loco et cessare et quaerere et uti,
gaudentem parvisque sodalibus et lare certo
et ludis et post decisa negotia campo.
'scitari libet ex ipso quodcumque refers: dic
ad cenam veniat'. non sane credere Mena,
mirari secum tacitus. quid multa? 'benigne'
respondet. 'neget ille mihi?' 'negat inprobus et te
neglegit aut horret'. Vulteium mane Philippus
vilia vendentem tunicato scruta popello
occupat et salvere iubet prior. ille Philippo
excusare laborem et mercennaria vincla,
quod non mane domum venisset, denique quod non
providisset eum. 'sic ignovisse putato
me tibi, si cenas hodie mecum'. 'ut libet'. 'ergo
post nonam venies: nunc i, rem strenuus auge'.
ut ventum ad cenam est, dicenda tacenda locutus
tandem dormitum dimittitur. hic ubi saepe
occultum visus decurrere piscis ad hamum,
mane cliens et iam certus conviva, iubetur
rura suburbana indictis comes ire Latinis.
inpositus mannis arvum caelumque Sabinum
non cessat laudare. videt ridetque Philippus,
et sibi dum requiem, dum risus undique quaerit,
dum septem donat sestertia, mutua septem
promittit, persuadet uti mercetur agellum.
mercatur. ne te longis ambagibus ultra
quam satis est morer, ex nitido fit rusticus atque

sulcos et vineta crepat mera, praeparat ulmos,
immoritur studiis et amore senescit habendi.
verum ubi oves furto, morbo periere capellae,
spem mentita seges, bos est enectus arando,
offensus damnis media de nocte caballum
arripit iratusque Philippi tendit ad aedes.
quem simul aspexit scabrum intonsumque Philippus,
'durus' ait, 'Vultei, nimis attentusque videris
esse mihi'. 'pol me miserum, patrone, vocares,
si velles' inquit 'verum mihi ponere nomen.
quod te per genium dextramque deosque penates
obsecro et obtestor, vitae me redde priori'.
qui semel aspexit quantum dimissa petitis
praestent, mature redeat repetatque relicta.
metiri se quemque suo modulo ac pede verum est.





VIII

CELSO gaudere et bene rem gerere Albinovano
musa rogata refer, comiti scribaeque Neronis.
si quaeret quid agam, dic multa et pulchra minantem
vivere nec recte nec suaviter: haud quia grando
contuderit vites oleamque momorderit aestus,
nec quia longinquis armentum aegrotet in agris;
sed quia mente minus validus quam corpore toto
nil audire velim, nil discere, quod levet aegrum;
fidis offendar medicis, irascar amicis,
cur me funesto properent arcere veterno;
quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
post haec, ut valeat, quo pacto rem gerat et se,
ut placeat iuveni percontare utque cohorti.
si dicet 'recte', primum gaudere, subinde
praeceptum auriculis hoc instillare memento,
ut tu fortunam, sic nos te, Celse, feremus.



VIIII

SEPTIMIUS, Claudi, nimirum intellegit unus,
quanti me facias. nam cum rogat et prece cogit
scilicet ut tibi se laudare et tradere coner
dignum mente domoque legentis honesta Neronis,
munere cum fungi propioris censet amici,
quid possim videt ac novit me valdius ipso.
mnlta quidem dixi, cur excusatus abirem;
sed timui mea ne finxisse minora putarer,
dissimulator opis propriae, mihi commodus uni.
sic ego, maioris fugiens obprobria culpae,
frontis ad urbanae descendi praemia. quodsi
depositum laudas ob amici iussa pudorem,
scribe tui gregis hunc et fortem crede bonumque.





X

URBIS amatorem Fuscum salvere iubemus
ruris amatores. hac in re scilicet una
multum dissimiles, at cetera pene gemelli,
fraternis animis, quicquid negat alter, et alter,
annuimus pariter: vetuli notique columbi,
tu nidum servas, ego laudo ruris amoeni
rivos et musco circumlita saxa nemusque.
quid quaeris? vivo et regno, simul ista reliqui
quae vos ad caelum effertis rumore secundo,
utque sacerdotis fugitivus liba recuso,
pane egeo iam mellitis potiore placentis.
vivere naturae si convenienter oportet
ponendaeque domo quaerenda est area primum,
novistine locum potiorem rure beato?
est ubi plus tepeant hiemes, ubi gratior aura
leniat et rabiem canis et momenta leonis,
cum semel accepit solem furibundus acutum?
est ubi divellat somnos minus invida cura?

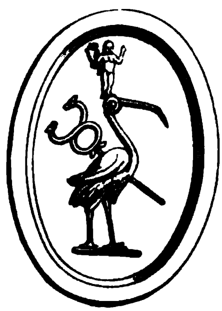
deterius Libycis olet aut nitet herba lapillis?
purior in vicis aqua tendit rumpere plumbum,
quam quae per pronum trepidat cum murmure rivum?
nempe inter varias nutritur silva columnas,
laudaturque domus longos quae prospicit agros.
naturam expelles furca, tamen usque recurret
et mala perrumpet furtim fastidia victrix.
non qui Sidonio contendere callidus ostro
nescit Aquinatem potantia vellera fucum,
certius accipiet damnum propiusve medullis
quam qui non poterit vero distinguere falsum.
quem res plus nimio delectavere secundae,
mutatae quatient. siquid mirabere, pones
invitus. fuge magna: licet sub paupere tecto
reges et regum vita praecurrere amicos.
cervus equum pugna melior communibus herbis
pellebat, donec minor in certamine longo
imploravit opes hominis frenumque recepit.
sed postquam victo ridens discessit ab hoste,
non equitem dorso, non frenum depulit ore.
sic qui pauperiem veritus potiore metallis
libertate caret, dominum vehet improbus atque
serviet aeternum, quia parvo nesciet uti.
cui non conveniet sua res, ut calceus olim,
si pede maior erit, subvertet, si minor, uret.
laetus sorte tua vives sapienter, Aristi,
nec me dimittes incastigatum, ubi plura
cogere quam satis est ac non cessare videbor.
imperat aut servit collecta pecunia cuique,
tortum digna sequi potius quam ducere funem.
haec tibi dictabam post fanum putre Vacunae,
excepto quod non simul esses cetera laetus.



XI

QUID tibi visa Chios, Bullati, notaque Lesbos,
quid concinna Samos, quid Croesi regia Sardis,
Zmyrna quid et Colophon? maiora minorave fama?
cunctane prae campo et Tiberino flumine sordent,
an venit in votum Attalicis ex urbibus una,
an Lebedum laudas odio maris atque viarum?
scis Lebedus quid sit. Gabiis desertior atque
Fidenis vicus: tamen illic vivere vellem,
oblitusque meorum, obliviscendus et illis,
Neptunum procul e terra spectare furentem.
sed neque qui Capua Romam petit, imbre lutoque
aspersus, volet in caupona vivere; nec qui
frigus collegit, furnos et balnea laudat
ut fortunatam plene praestantia vitam;
nec si te validus iactaverit auster in alto,
idcirco navem trans Aegaeum mare vendas.
incolumi Rhodos et Mytilene pulchra facit quod
paenula solstitio, campestre nivalibus auris,
per brumam Tiberis, sextili mense caminus.
dum licet ac vultum servat Fortuna benignum,

Romae laudetur Samos et Chios et Rhodos absens.
tu quamcumque deus tibi fortunaverit horam
grata sume manu, neu dulcia differ in annum;
ut, quocumque loco fueris, vixisse libenter
te dicas. nam si ratio et prudentia curas,
non locus effusi late maris arbiter aufert,
caelum, non animum, mutant qui trans mare currunt.
strenua nos exercet inertia, navibus atque
quadrigis petimus bene vivere. quod petis, hic est,
est Ulubris, animus si te non deficit aequus.



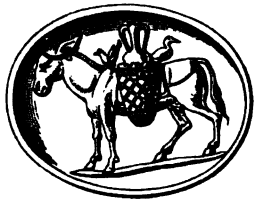


XII

FRUCTIBUS Agrippae Siculis, quos colligis, Icci,
si recte frueris, non est ut copia maior
ab Iove donari possit tibi. tolle querellas:
pauper enim non est cui rerum suppetit usus.
si ventri bene, si lateri est pedibusque tuis, nil
divitiae poterunt regales addere maius.
si forte in medio positorum abstemius herbis
vivis et urtica, sic vives protinus ut te
confestim liquidus Fortunae rivus inauret,
vel quia naturam mutare pecunia nescit,
vel quia cuncta putas una virtute minora.
miramur, si Democriti pecus edit agellos
cultaque, dum peregre est animus sine corpore velox;
cum tu inter scabiem tantam et contagia lucri
nil parvum sapias et adhuc sublimia cures,
quae mare conpescant causae, quid temperet annum,
stellae sponte sua iussaene vagentur et errent,
quid premat obscurum lunae, quid proferat orbem,
quid velit et possit rerum concordia discors,

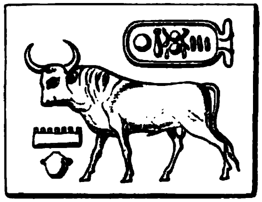
Empedocles an Stertinium deliret acumen.
verum seu pisces seu porrum et caepe trucidas,
utere Pompeio Grospho et, siquid petet, ultro
defer: nil Grosphus nisi verum orabit et aequum.
vilis amicorum est annona, bonis ubi quid deest.
ne tamen ignores quo sit Romana loco res,
Cantaber Agrippae, Claudi virtute Neronis
Armenius cecidit; ius imperiumque Phrahates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.





XIII

UT proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
si validus, si laetus erit, si denique poscet:
ne studio nostri pecces odiumque libellis
sedulus inportes opera vehemente minister.
si te forte meae gravis uret sarcina chartae,
abicito potius quam quo perferre iuberis
clitellas ferus inpingas Asinaeque paternum
cognomen vertas in risum et fabula fias.
viribus uteris per clivos, flumina, lamas.
victor propositi simul ac perveneris illuc,
sic positum servabis onus, ne forte sub ala
fasciculum portes librorum ut rusticus agnum,
ut vinosa glomus furtivæ Pyrrhia lanae,
ut cum pilleolo soleas conviva tribulis.
ne vulgo narres te sudavisse ferendo
carmina quae possint oculos auresque morari
Caesaris: oratus multa prece nitere porro.
vade, vale: cave ne titubes mandataque frangas.



XIIII

VILICE silvarum et mihi me reddentis agelli,
quem tu fastidis habitatum quinque focis et
quinque bonos solitum Variam dimittere patres,
certemus, spinas animone ego fortius an tu
evellas agro, et melior sit Horatius an res.
me quamvis Lamiae pietas et cura moratur,
fratrem maerentis, rapto de fratre dolentis
insolabiliter, tamen istuc mens animusque
fert et amat spatiis obstantia rumpere claustra.
rure ego viventem, tu dicis in urbe beatum.
cui placet alterius, sua nimirum est odio sors.
stultus uterque locum inmeritum causatur inique:
in culpa est animus, qui se non effugit umquam.
tu mediastinus tacita prece rura petebas,
nunc urbem et ludos et balnea vilicus optas:
me constare mihi scis et discedere tristem,
quandocumque trahunt invisa negotia Romam.
non eadem miramur: eo disconvenit inter
meque et te. nam quae deserta et inhospita tesqua

credis, amoena vocat mecum qui sentit, et odit
quae tu pulchra putas. fornix tibi et uncta popina
incutiunt urbis desiderium, video, et quod
angulus iste feret piper et tus ocius uva,
nec vicina subest vinum praebere taberna
quae possit tibi, nec meretrix tibicina, cuius
ad strepitum salias terrae gravis: et tamen urges
iam pridem non tacta ligonibus arva bovemque
disiunctum curas et strictis frondibus exples;
addit opus pigro rivus, si decidit imber,
multa mole docendus aprico parcere prato.
nunc age, quid nostrum concentum dividat, audi.
quem tenues decuere togae nitidique capilli,
quem scis inmunem Cinarae placuisse rapaci,
quem bibulum liquidi media de luce Falerni,
cena brevis iuvat et prope rivum somnus in herba.
nec lusisse pudet, sed non incidere ludum.
non istic obliquo oculo mea commoda quisquam
limat, non odio obscuro morsuque venenat:
rident vicini glaebas et saxa moventem.
cum servis urbana diaria rodere mavis;
horum tu in numerum voto ruis: invidet usum
lignorum et pecoris tibi calo argutus et horti.
optat ephippia bos, piger optat arare caballus.
quam scit uterque, libens, censebo, exerceat artem.





XV

QUAE sit hiemps Veliae, quod caelum, Vala, Salerni,
quorum hominum regio et qualis via (nam mihi Baias
Musa supervacuas Antonius, et tamen illis
me facit invisum, gelida cum perluor unda
per medium frigus. sane murteta relinqui,
dictaque cessantem nervis elidere morbum
sulpura contemni, vicus gemit, invidus aegris
qui caput et stomachum supponere fontibus audent
Clusinis Gabiosque petunt et frigida rura.
mutandus locus est et deversoria nota
praeteragendus equus. 'quo tendis? non mihi Cumas
est iter aut Baias' laeva stomachosus habena
dicet eques: sed equis frenato est auris in ore);
maior utrum populum frumenti copia pascat;
collectosne bibant imbres puteosne perennis
iugis aquae (nam vina nihil moror illius orae.

rure meo possum quidvis perferre patique:
ad mare cum veni, generosum et lene requiro,
quod curas abigat, quod cum spe divite manet
in venas animumque meum, quod verba ministret,
quod me Lucanae iuvenem commendet amicae);
tractus uter pluris lepores, uter educet apros;
utra magis pisces et echinos aequora celent,
pinguis ut inde domum possim Phaeaxque reverti,
scribere te nobis, tibi nos accredere par est.
Maenius, ut rebus maternis atque paternis
fortiter absumptis urbanus coepit haberi,
scurra vagus, non qui certum praesepe teneret,
inpransus non qui civem dinosceret hoste,
quaelibet in quemvis obprobria fingere saevus,
pernicies et tempestas barathrumque macelli,
quicquid quaesierat, ventri donaret avaro,
hic ubi nequitiae fautoribus et timidis nil
aut paulum abstulerat, patinas cenabat omasi,
vilis et agninae, tribus ursis quod satis esset;
scilicet ut ventres lamna candente nepotum
diceret urendos corrector Bestius. idem
quicquid erat nactus praedae maioris, ubi omne
verterat in fumum et cinerem, 'non hercule miror'
aiebat, 'si qui comedunt bona, cum sit obeso
nil melius turdo, nil volva pulchrius ampla'.
nimirum hic ego sum. nam tuta et parvula laudo,
cum res deficiunt, satis inter vilia fortis:
verum ubi quid melius contingit et unctius, idem
vos sapere et solos aio bene vivere, quorum
conspicitur nitidis fundata pecunia villis.



XVI

NE perconteris fundus meus, optime Quincti,
arvo pascat erum an bacis opulentet olivae,
pomisne an pratis an amicta vitibus ulmo,
scribetur tibi forma loquaciter et situs agri.
continui montes, ni dissocientur opaca
valle, sed ut veniens dextrum latus aspiciat sol,
laevum decedens curru fugiente vaporet.
temperiem laudes. quid, si rubicunda benigni
corna vepres et pruna ferant? si quercus et ilex
multa fruge pecus, multa dominum iuvet umbra?
dicas adductum propius frondere Tarentum.
fons etiam rivo dare nomen idoneus, ut nec
frigidior Thracam nec purior ambiat Hebrus,
infirmo capiti fluit utilis, utilis alvo.
hae latebrae dulces, etiam, si credis, amoenae,
incolumem tibi me praestant septembribus horis.

tu recte vivis, si curas esse quod audis.
iactamus iam pridem omnis te Roma beatum:
sed vereor ne cui de te plus quam tibi credas,
neve putes alium sapiente bonoque beatum,
neu, si te populus sanum recteque valentem
dictitet, occultam febrem sub tempus edendi
dissimules, donec manibus tremor incidat unctis.
stultorum incurata pudor malus ulcera celat.
siquis bella tibi terra pugnata marique
dicat et his verbis vacuas permulceat aures,
'tene magis salvum populus velit an populum tu,
servet in ambiguo qui consulit et tibi et urbi
Iuppiter', Augusti laudes agnoscere possis:
cum pateris sapiens emendatusque vocari,
respondesne tuo, dic sodes, nomine? 'nempe
vir bonus et prudens dici delector ego ac tu'.
qui dedit hoc hodie, cras, si volet, auferet, ut si
detulerit fasces indigno, detrahet idem.
'pone meum est' inquit: pono tristisque recedo.
idem si clamet furem, neget esse pudicum,
contendat laqueo collum pressisse paternum,
mordear obprobiis falsis mutemque colores?
falsus honor iuvat et mendax infamia terret
quem nisi mendosum et medicandum? vir bonus est quis?
'qui consulta patrum, qui leges iuraque servat,
quo multae magnaeque secantur iudice lites,
quo res sponsore et quo causae teste tenentur'.
sed videt hunc omnis domus et vicinia tota
introrsus turpem, speciosum pelle decora.
'nec furtum feci nec fugi' si mihi dicit
servus, 'habes pretium, loris non ureris' aio.
'non hominem occidi'. non pasces in cruce corvos.

'sum bonus et frugi'. renuit negitatque Sabellus.
cautus enim metuit foveam lupus accipiterque
suspectos laqueos et opertum miluus hamum.
oderunt peccare boni virtutis amore.
tu nihil admittes in te formidine poenae:
sit spes fallendi, miscebis sacra profanis.
nam de mille fabae modiis cum surripis unum,
damnum est, non facinus, mihi pacto lenius isto.
vir bonus, omne forum quem spectat et omne tribunal,
quandocumque deos vel porco vel bove placat,



'Iane pater' clare, clare cum dixit 'Apollo',
labra movet metuens audiri 'pulchra Laverna,
da mihi fallere, da iusto sanctoque videri,
noctem peccatis et fraudibus obice nubem'.
qui melior servo, qui liberior sit avarus,
in triviis fixum cum se demittit ob assem,
non video. nam qui cupiet, metuet quoque: porro
qui metuens vivet, liber mihi non erit umquam.
perdidit arma, locum virtutis deseruit, qui
semper in augenda festinat et obruitur re.
vendere cum possis captivum, occidere noli:
serviet utiliter: sine pascat durus aretque,
naviget ac mediis hiemet mercator in undis,

annonae prosit, portet frumenta penusque.
vir bonus et sapiens audebit dicere 'Pentheu,
rector Thebarum, quid me perferre patique
indignum coges?' 'adimam bona'. 'nempe pecus, rem,
lectos, argentum. tollas licet'. 'in manicis et
compedibus saevo te sub custode tenebo'.
'ipse deus, simul atque volam, me solvet'. opinor
hoc sentit, 'moriar'. mors ultima linea rerum est.



XVII

QUAMVIS, Scaeva, satis per te tibi consulis, et scis
quo tandem pacto deceat maioribus uti,
disce, docendus adhuc quae censet amiculus, ut si
caecus iter monstrare velit: tamen aspice siquid
et nos, quod cures proprium fecisse, loquamur.
si te grata quies et primam somnus in horam
delectat, si te pulvis strepitusque rotarum,

si laedit caupona, Ferentinum ire iubebo.
nam neque divitibus contingunt gaudia solis,
nec vixit male, qui natus moriensque fefellit.
si prodesse tuis pauloque benignius ipsum
te tractare voles, accedes siccus ad unctum.
'si pranderet holus patienter, regibus uti
nollet Aristippus'. 'si sciret regibus uti,
fastidiret holus qui me notat'. utrius horum
verba probes et facta doce, vel iunior audi
cur sit Aristippi potior sententia. namque
mordacem cynicum sic eludebat, ut aiunt,
'scurror ego ipse mihi, populo tu: rectius hoc et
splendidius multo est. equus ut me portet, alat rex,
officium facio: tu poscis vilia rerum,
dante minor, quamvis fers te nullius egentem'.
omnis Aristippum decuit color et status et res,
temptantem maiora, fere praesentibus aequum.
contra, quem duplici panno patientia velat,
mirabor, vitae via si conversa decebit.
alter purpureum non expectabit amictum,
quidlibet indutus celeberrima per loca vadet
personamque feret non inconcinnus utramque:
alter Mileti textam cane peius et angui
vitabit chlamydem, morietur frigore, si non
rettuleris pannum. refer et sine vivat ineptus.
res gerere et captos ostendere civibus hostis
attingit solium Iovis et caelestia temptat.
principibus placuisse viris non ultima laus est.
non cuivis homini contingit adire Corinthum.
sedit, qui timuit ne non succederet: esto.
quid? qui pervenit fecitne viriliter? atqui
hic est, aut nusquam, quod quaerimus. hic onus horret,
ut parvis animis et parvo corpore maius:

hic subit et perfert. aut virtus nomen inane est,
aut decus et pretium recte petit experiens vir.
coram rege sua de paupertate tacentes
plus poscente ferent. distat sumasne pudenter
an rapias. atqui rerum caput hoc erat, hic fons.
'indotata mihi soror est, paupercula mater,
et fundus nec vendibilis nec pascere firmus'
qui dicit, clamat 'victum date'. succinit alter
'et mihi dividuo findetur munere quadra'.
sed tacitus pasci si posset corvus, haberet
plus dapis et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum
qui queritur salebras et acerbum frigus et imbres,
aut cistam effractam et subducta viatica plorat,
nota refert meretricis acumina, saepe catellam,
saepe periscelidem raptam sibi flentis, uti mox
nulla fides damnis verisque doloribus adsit.
nec semel inrisus triviis attollere curat
fracto crure planum. licet illi plurima manet
lacrima, per sanctum iuratus dicat Osirim
'credite, non ludo: crudeles, tollite claudum'.
'quaere peregrinum' vicinia rauca reclamat.





XVIII

SI bene te novi, metues, liberrime Lolli,
scurrantis speciem praebere, professus amicum.
ut matrona meretrici dispar erit atque
discolor, infido scurrae distabit amicus.
est huic diversum vitio vitium prope maius,
asperitas agrestis et inconcinna gravisque,
quae se commendat tonsa cute, dentibus atris,
dum vult libertas dici mera veraque virtus.
virtus est medium vitiorum et utrimque reductum.
alter in obsequium plus aequo pronus et imi
derisor lecti sic nutum divitis horret,
sic iterat voces et verba cadentia tollit,
ut puerum saevo credas dictata magistro
reddere vel partes mimum tractare secundas:
alter rixatur de lana saepe caprina,
propugnat nugis armatus: 'scilicet ut non
sit mihi prima fides et vere quod placet ut non
acriter elatrem? pretium aetas altera sordet'.
ambigitur quid enim? Castor sciat an Dolichos plus;
Brundisium Minuci melius via ducat an Appi.
quem damnosa Venus, quem praeceps alea nudat,

gloria quem supra vires et vestit et unguit,
quem tenet argenti sitis inportuna famesque,
quem paupertatis pudor et fuga, dives amicus,
saepe decem vitiis instructior, odit et horret,
aut, si non odit, regit ac veluti pia mater
plus quam se sapere et virtutibus esse priorem
vult et ait prope vera: 'meae (contendere noli)
stultitiam patiuntur opes: tibi parvula res est.
arta decet sanum comitem toga: desine mecum
certare'. Eutrapelus cuicumque nocere volebat,
vestimenta dabat pretiosa: 'beatus enim iam
cum pulchris tunicis sumet nova consilia et spes,
dormiet in lucem, scorto postponet honestum
officium, nummos alienos pascet, ad imum
Thraex erit aut holitoris aget mercede caballum'.
arcanum neque tu scrutaberis illius umquam,
commissumque teges et vino tortus et ira.
nec tua laudabis studia aut aliena reprendes,
nec, cum venari volet ille, poemata panges.
gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
conticuit lyra. fraternis cessisse putatur
moribus Amphion: tu cede potentis amici
lenibus imperiis, quotiensque educet in agros
Aetolis onerata plagis iumenta canesque,
surge et inhumanae senium depone camenae,
cenes ut pariter pulmenta laboribus empta;
Romanis sollemne viris opus, utile famae
vitaeque et membris, praesertim cum valeas et
vel cursu superare canem vel viribus aprum
possis. adde, virilia quod speciosius arma
non est qui tractet: scis quo clamore coronae
proelia sustineas campestria; denique saevam

militiam puer et Cantabrica bella tulisti
sub duce qui templis Parthorum signa refigit
nunc, et siquid abest Italis adiudicat armis.
ac ne te retrahas et inexcusabilis absis,
quamvis nil extra numerum fecisse modumque
curas, interdum nugaris rure paterno:
partitur lintres exercitus, Actia pugna
te duce per pueros hostili more refertur,
adversarius est frater, lacus Hadria, donec
alterutrum velox victoria fronde coronet.
consentire suis studiis qui crediderit te,
fautor utroque tuum laudabit pollice ludum.
protinus ut moneam (siquid monitoris eges tu),
quid de quoque viro et cui dicas, saepe videto.
percontatorem fugito; nam garroulus idem est,
nec retinent patulae commissa fideliter aures,
et semel emissum volat inrevocabile verbum.
non ancilla tuum iecur ulceret ulla puerve
intra marmoreum venerandi limen amici,
ne dominus pueri pulchri caraeve puellae
munere te parvo beet aut incommodus angat.
qualem commendes etiam atque etiam aspice, ne mox
incutiant aliena tibi peccata pudorem.
fallimur et quondam non dignum tradimus: ergo
quem sua culpa premet, deceptus omitte tueri,
ut penitus notum si temptent crimina, serves
tuterisque tuo fidentem praesidio: qui
dente Theonino cum circumroditur, ecquid
ad te post paulo ventura pericula sentis?
nam tua res agitur, paries cum proximus ardet,
et neglecta solent incendia sumere vires.
dulcis inexpertis cultura potentis amici:
expertus metuit. tu, dum tua navis in alto est,

hoc age, ne mutata retrorsum te ferat aura.
oderunt hilarem tristes tristemque iocosi,
sedatum celeres, agilem navumque remissi,
potores bibuli media de nocte Falerni
oderunt porrecta negantem pocula, quamvis
nocturnos iures te formidare tepores.
deme supercilio nubem: plerumque modestus
occupat obscuri speciem, taciturnus acerbi.
inter cuncta leges et percontabere doctos,
qua ratione queas traducere leniter aevum,
num te semper inops agitet vexetque cupido,
num pavor et rerum mediocriter utilium spes,
virtutem doctrina paret naturane donet,
quid minuat curas, quid te tibi reddat amicum,
quid pure tranquillet, honos an dulce lucellum
an secretum iter et fallentis semita vitae.
me quotiens reficit gelidus Digentia rivus,
quem Mandela bibit, rugosus frigore pagus,
quid sentire putas, quid credis, amice, precari?
'sit mihi quod nunc est, etiam minus, et mihi vivam
quod superest aevi, siquid superesse volunt di;
sit bona librorum et provisae frugis in annum
copia, neu fluitem dubiae spe pendulus horae.
sed satis est orare Iovem, qui ponit et aufert,
det vitam, det opes; aequum mi animum ipse parabo.





XVIIII

PRISCO si credis, Maecenas docte, Cratino,
nulla placere diu nec vivere carmina possunt,
quae scribuntur aquae potoribus. ut male sanos
adscripsit Liber satyris faunisque poetas,
vina fere dulces oluerunt mane camenae.
laudibus arguitur vini vinosus Homerus:
Ennius ipse pater numquam nisi potus ad arma
prosiluit dicenda. 'forum Putealque Libonis
mandabo siccis, adimam cantare severis'.
hoc simul edixi, non cessavere poetae
nocturno certare mero, putere diurno.
quid? siquis vultu torvo ferus et pede nudo
exiguaeque togae simulet textore Catonem,
virtutemne repraesentet moresque Catonis?
rupit Iarbitam Timagenis aemula lingua,
dum studet urbanus tenditque disertus haberi.
decipit exemplar vitiis imitabile. quodsi
pallerem casu, biberent exsangue cuminum.
o imitatores, servum pecus, ut mihi saepe

bilem, saepe iocum vestri movere tumultus!
libera per vacuum posui vestigia princeps,
non aliena meo pressi pede. qui sibi fidit,
dux regit examen. Parios ego primus iambos
ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
ac ne me foliis ideo brevioribus ornes,
quod timui mutare modos et carminis artem,
temperat Archilochi musam pede mascula Sappho,
temperat Alcaeus, sed rebus et ordine dispar,
nec socerum quaerit quem versibus oblinat atris,



nec sponsae laqueum famoso carmine nectit.
hunc ego, non alio dictum prius ore, Latinus
vulgavi fidicen. iuvat inmemorata ferentem
ingenuis oculisque legi manibusque teneri.
scire velis, mea cur ingratus opuscula lector
laudet ametque domi, premat extra limen iniquus:
non ego ventosae plebis suffragia venor
inpensis cenarum et tritae munere vestis;
non ego nobilium scriptorum auditor et ultor
grammaticas ambire tribus et pulpita dignor.
hinc illae lacrimae. 'spissis indigna theatris

scripta pudet recitare et nugis addere pondus'
si dixi, 'rides' ait 'et Iovis auribus ista
servas: fidis enim manare poetica mella
te solum, tibi pulcher'. ad haec ego naribus uti
formido et, luctantis acuto ne secer ungui,
'displicet iste locus' clamo et diludia posco.
ludus enim genuit trepidum certamen et iram,
ira truces inimicitias et funebre bellum.



XX

VERTUMNUM Ianumque, liber, spectare videris,
scilicet ut prostes Sosiorum pumice mundus.
odisti clavis et grata sigilla pudico,
paucis ostendi gemis et communia laudas,
non ita nutritus. fuge quo descendere gestis.
non erit emisso reditus tibi. 'quid miser egi?
quid volui?' dices, ubi quid te laeserit; et scis
in breve te cogi, cum plenus languet amator.
quodsi non odio peccantis desipit augur,
carus eris Romae, donec te deserat aetas:

contrectatus ubi manibus sordescere vulgi
coeperis, aut tineas pasces taciturnus inertes,
aut fugies Uticam aut vinctus mitteris Ilerdam.
ridebit monitor non exauditus, ut ille
qui male parentem in rupes protrusit asellum
iratus: quis enim invitum servare laboret?
hoc quoque te manet, ut pueros elementa docentem
occupet extremis in vicis balba senectus.
cum tibi sol tepidus pluris admoverit aures,
me libertino natum patre, et in tenui re,
maiores pennas nido extendisse loqueris,
ut quantum generi demas, virtutibus addas;
me primis urbis belli placuisse domique;
corporis exigui, praecanum, solibus aptum,
irasci celerem, tamen ut placabilis essem.
forte meum siquis te percontabitur aevum,
me quater undenos sciat implevisse decembris,
collegam Lepidum quo duxit Lollius anno.



Q. HORATII FLACCI

EPISTULARUM

LIBER SECUNDUS



I

CUM tot sustineas et tanta negotia solus,
res Italas armis tuteris, moribus ornes,
legibus emendes, in publica commoda peccem,
si longo sermone morer tua tempora, Caesar.
Romulus et Liber pater et cum Castore Pollux,
post ingentia facta deorum in templa recepti,
dum terras hominumque colunt genus, aspera bella
componunt, agros assignant, oppida condunt,
ploravere suis non respondere favorem
speratum meritis. diram qui contudit hydram

notaque fatali portenta labore subegit,
comperit invidiam supremo fine domari.
urit enim fulgore suo, qui praegravat artes
infra se positas: extinctus amabitur idem.
praesenti tibi maturos largimur honores
iurandasque tuum per numen ponimus aras,
nil oriturum alias, nil ortum tale fatentes.
sed tuus hic populus, sapiens et iustus in uno
te nostris ducibus, te Grais anteferendo,
cetera nequaquam simili ratione modoque
aestimat, et nisi quae terris semota suisque
temporibus defuncta videt, fastidit et odit,
sic fautor veterum, ut tabulas peccare vetantes
quas bis quinque viri sanxerunt, foedera regum
vel Gabiis vel cum rigidis aequata Sabinis,
pontificum libros, annosa volumina vatum
dictitet Albano musas in monte locutas.
si, quia Graiorum sunt antiquissima quaeque
scripta vel optima, Romani pensantur eadem
scriptores trutina, non est quod multa loquamur:
nil intra est oleam, nil extra est in nuce duri,
venimus ad summum fortunae, pingimus atque
psallimus et luctamur Achivis doctius unctis.
si meliora dies, ut vina, poemata reddit,
scire velim, chartis pretium quotus arroget annus.
scriptor abhinc annos centum qui decidit, inter
perfectos veteresque referri debet an inter
viles atque novos? excludat iurgia finis.
'est vetus atque probus, centum qui perficit annos'.
quid? qui deperiit minor uno mense vel anno,
inter quos referendus erit? veteresne poetas,
an quos et praesens et postera respuat aetas?
'iste quidem veteres inter ponetur honeste,

qui vel mense brevi vel toto est iunior anno'.
utor permisso, caudaeque pilos ut equinae
paulatim vello et demo unum, demo et item unum,
dum cadat elusus ratione ruentis acervi,
qui redit in fastos et virtutem aestimat annis
miraturque nihil nisi quod Libitina sacravit.
Ennius et sapiens et fortis et alter Homerus,
ut critici dicunt, leviter curare videtur
quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est et mentibus haeret
paene recens? adeo sanctum est vetus omne poema.
ambigitur quotiens, uter utro sit prior, aufert
Pacuvius docti famam senis, Accius alti,
dicitur Afrani toga convenisse Menandro,
Plautus ad exemplar Siculi properare Epicharmi,
vincere Caecilius gravitate, Terentius arte.
hos ediscit et hos arto stipata theatro
spectat Roma potens; habet hos numeratque poetas
ad nostrum tempus Livi scriptoris ab aevo.
interdum volgus rectum videt, est ubi peccat.
si veteres ita miratur laudatque poetas
ut nihil anteferat, nihil illis comparet, errat.
si quaedam nimis antique, si pleraque dure
dicere credit eos, ignave multa fatetur,
et sapit et mecum facit et Iove iudicat aequo.
non equidem insector delendave carmina Livi
esse reor, memini quae plagosum mihi parvo
Orbilium dictare: sed emendata videri
pulchraque et exactis minimum distantia miror.
inter quae verbum emicuit si forte decorum,
si versus paulo concinnior unus et alter,
iniuste totum ducit venditque poema.
indignor quicquam reprehendi, non quia crasse

conpositum inlepideve putetur, sed quia nuper;
nec veniam antiquis, sed honorem et praemia posci.
recte necne crocum floresque perambulet Attae
fabula si dubitem, clament periisse pudorem
cuncti paene patres, ea cum reprehendere coner
quae gravis Aesopus, quae doctus Roscius egit;
vel quia nil rectum, nisi quod placuit sibi, ducunt,
vel quia turpe putant parere minoribus, et quae
inberbi didicere, senes perdenda fateri.
iam saliare Numae carmen qui laudat, et illud,
quod mecum ignorat, solus vult scire videri,
ingeniis non ille favet plauditque sepultis,
nostra sed inpugnat, nos nostraque lividus odit.
quodsi tam Graecis novitas invisa fuisset
quam nobis, quid nunc esset vetus? aut quid haberet
quod legeret tereretque viritim publicus usus?
ut primum positis nugari Graecia bellis
coepit et in vitium fortuna labier aequa,
nunc athletarum studiis, nunc arsit equorum,
marmoris aut eboris fabros aut aeris amavit,
suspendit picta vultum mentemque tabella,
nunc tibicinibus, nunc est gavisa tragoedis;
sub nutrice puella velut si luderet infans,
quod cupide petiit, mature plena reliquit.
quid placet aut odio est, quod non mutabile credas?
hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et sollemne reclusa
mane domo vigilare, clienti promere iura,
cautos nominibus rectis expendere nummos,
maiores audire, minori dicere, per quae
crescere res posset, minui damnosa libido.
mutavit mentem populus levis et calet uno
scribendi studio; pueri patresque severi

fronde comas vincti cenant et carmina dictant.
ipse ego, qui nullos me adfirmo scribere versus,
invenior Parthis mendacior et prius orto
sole vigil calamum et chartas et scrinia posco.
navem agere ignarus navis timet; habrotonum aegro
non audet nisi qui didicit dare; quod medicorum est
promittunt medici; tractant fabrilia fabri:
scribimus indocti doctique poemata passim.
hic error tamen et levis haec insania quantas
virtutes habeat sic collige. vatis avarus
non temere est animus: versus amat, hoc studet unum;
detrimenta, fugas servorum, incendia ridet;
non fraudem socio puerove incogitat ullam
pupillo; vivit siliquis et pane secundo;
militiae quamquam piger et malus, utilis urbi.
si das hoc, parvis quoque rebus magna iuvari.
os tenerum pueri balbumque poeta figurat,
torquet ab obscenis iam nunc sermonibus aurem,
mox etiam pectus praeceptis format amicis,
asperitatis et invidiae corrector et irae,
recte facta refert, orientia tempora notis
instruit exemplis, inopem solatur et aegrum.
castis cum pueris ignara puella mariti
disceret unde preces, vatem ni musa dedisset?
poscit opem chorus et praesentia numina sentit,
caelestes inplorat aquas docta prece blandus,
avertit morbos, metuenda pericula pellit,
impetrat et pacem et locupletem frugibus annum:
carmine di superi placantur, carmine manes.
agricolae prisci, fortes parvoque beati,
condita post frumenta levantes tempore festo
corpus et ipsum animum spe finis dura ferentem
cum sociis operum pueris et coniuge fida,

Tellurem porco, Silvanum lacte piabant,
floribus et vino Genium memorem brevis aevi.
Fescennina per hunc inventa licentia morem
versibus alternis obprobria rustica fudit,
libertasque recurrentes accepta per annos
lusit amabiliter, donec iam saevus apertam
in rabiem coepit verti iocus et per honestas
ire domos inpune minax. doluere cruento
dente lacessiti: fuit intactis quoque cura
condicione super communi: quin etiam lex
poenaque lata, malo quae nollet carmine quemquam
describi. vertere modum, formidine fustis
ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit et artes
intulit agresti Latio. sic horridus ille
defluxit numerus Saturnius et grave virus
munditiae pepulere: sed in longum tamen aevum
manserunt hodieque manent vestigia ruris.
serus enim Graecis admovit acumina chartis,
et post Punica bella quietus quaerere coepit,
quid Sophocles et Thespis et Aeschylus utile ferrent.
temptavit quoque rem, si digne vertere posset,
et placuit sibi natura sublimis et acer:
nam spirat tragicum satis et feliciter audet,
sed turpem putat inscite metuitque lituram.
creditur, ex medio quia res arcessit, habere
sudoris minimum, sed habet comoedia tanto
plus oneris, quanto veniae minus. aspice, Plautus
quo pacto partis tutetur amantis ephebi,
ut patris attenti, lenonis ut insidiosi,
quantus sit Dossennus edacibus in parasitis,
quam non adstricto percurrat pulpita socco.
gestit enim nummum in loculos demittere, post hoc

securus cadat an recto stet fabula talo.
quem tulit ad scaenam ventoso gloria curru,
exanimat lentus spectator, sedulus inflat:
sic leve, sic parvum est, animum quod laudis avarum
subruit aut reficit. valeat res ludicra, si me
palma negata macrum, donata reducit opimum.
saepe etiam audacem fugat hoc terretque poetam,
quod numero plures, virtute et honore minores,
indocti stolidique et depugnare parati
si discordet eques, media inter carmina poscunt
aut ursum aut pugiles: his nam plebecula gaudet.
verum equitis quoque iam migravit ab aure voluptas
omnis ad incertos oculos et gaudia vana.
quattuor aut pluris aulaea premuntur in horas,
dum fugiunt equitum turmae peditumque catervae;
mox trahitur manibus regum fortuna retortis,
esseda festinant, pilenta, petorrita, naves,
captivum portatur ebur, captiva Corinthus.
si foret in terris, rideret Democritus, seu
diversum confusa genus panthera camelo
sive elephas albus vulgi converteret ora;
spectaret populum ludis attentius ipsis
ut sibi praebentem nimio spectacula plura;
scriptores autem narrare putaret asello
fabellam surdo. nam quae pervincere voces
evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
tanto cum strepitu ludi spectantur et artes,
divitiaeque peregrinae, quibus oblitus actor
cum stetit in scaena, concurrit dextera laevae.
dixit adhuc aliquid? nil sane. quid placet ergo?
lana Tarentino violas imitata veneno.
ac ne forte putes me, quae facere ipse recusem,

cum recte tractent alii, laudare maligne;
ille per extentum funem mihi posse videtur
ire poeta, meum qui pectus inaniter angit,
irritat, mulcet, falsis terroribus implet,
ut magus, et modo me Thebis, modo ponit Athenis.
verum age et his, qui se lectori credere malunt
quam spectatoris fastidia ferre superbi,
curam redde brevem, si munus Apolline dignum
vis conplere libris et vatibus addere calcar,
ut studio maiore petant Helicona virentem.



multa quidem nobis facimus mala saepe poetae
(ut vineta egomet caedam mea), cum tibi librum
sollicito damus aut fesso; cum laedimur, unum
siquis amicorum est ausus reprehendere versum;
cum loca iam recitata revolvimus inrevocati;
cum lamentamur, non apparere labores
nostros et tenui deducta poemata filo;
cum speramus eo rem venturam ut, simul atque
carmina rescieris nos fingere, commodus ultro
arcessas et egere vetes et scribere cogas:
sed tamen est operae pretium cognoscere, qualis

aedituos habeat belli spectata domique
virtus, indigno non committenda poetae.
gratus Alexandro regi magno fuit ille
Choerilus, incultis qui versibus et male natis
rettulit acceptos, regale nomisma, Philippos.
sed veluti tractata notam labemque remittunt
atramenta, fere scriptores carmine foedo
splendida facta linunt. idem rex ille, poema
qui tam ridiculum tam care prodigus emit,
edicto vetuit nequis se praeter Apellen
pingeret aut alius Lysippo duceret aera
fortis Alexandri vultum simulantia. quodsi
iudicium subtile videndis artibus illud
ad libros et ad haec musarum dona vocares,
Boeotum in crasso iurares aere natum.
at neque dedecorant tua de se iudicia atque
munera, quae multa dantis cum laude tulerunt,
dilecti tibi Vergilius Variusque poetae,
nec magis expressi vultus per aenea signa,
quam per vatis opus mores animique virorum
clarorum apparent. nec sermones ego mallem
repentes per humum quam res conponere gestas,
terrarumque situs et flumina dicere et arces
montibus impositas et barbara regna, tuisque
auspiciis totum confecta duella per orbem,
claustraque custodem pacis cohibentia Ianum,
et formidatam Parthis te principe Romam,
si quantum cuperem, possem quoque: sed neque parvum
carmen maiestas recipit tua, nec meus audet
rem temptare pudor quam vires ferre recusent.
sedulitas autem, stulte quem diligit, urget,
praecipue cum se numeris commendat et arte;
discit enim citius meminitque libentius illud

quod quis deridet quam quod probat et veneratur.
nil moror officium quod me gravat; ac neque ficto
in peius vultu proponi cereus usquam,
nec prave factis decorari versibus opto,
ne rubeam pingui donatus munere et una
cum scriptore meo capsa porrectus operta
deferar in vicum vendentem tus et odores
et piper et quicquid chartis amicitur ineptis.



II

FLORE, bono claroque fidelis amice Neroni,
siquis forte velit puerum tibi vendere natum
Tibure vel Gabiis et tecum sic agat, 'hic et
candidus et talos a vertice pulcher ad imos
fiet eritque tuus nummorum milibus octo,
verna ministeriis ad nutus aptus eriles,
litterulis Graecis imbutus, idoneus arti
cuilibet, argilla quidvis imitaberis uda;
quin etiam canet indoctum, sed dulce bibenti.
multa fidem promissa levant, ubi plenius aequo
laudat venales qui vult extrudere merces.

res urget me nulla: meo sum pauper in aere.
nemo hoc mangonum faceret tibi: non temere a me
quivis ferret idem. semel hic cessavit et, ut fit,
in scalis latuit metuens pendentis habenae:
des nummos, excepta nihil te si fuga laedit':
ille ferat pretium poenae securus, opinor.
prudens emisti vitiosum; dicta tibi est lex:
insequeris tamen hunc et lite moraris iniqua.
dixi me pigrum proficiscenti tibi, dixi
talibus officiis prope mancum, ne mea saevus
iurgares ad te quod epistula nulla rediret.
quid tum profeci, mecum facientia iura
si tamen attemptas? quereris super hoc etiam, quod
expectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
aerumnis, lassus dum noctu stertit, ad assem
perdiderat: post hoc vehemens lupus, et sibi et hosti
iratus pariter, ieiunis dentibus acer,
praesidium regale loco deiecit, ut aiunt,
summe munito et multarum divite rerum.
clarus ob id factum donis ornatur honestis,
accipit et bis dena super sestertia nummum.
forte sub hoc tempus castellum evertere praetor
nescio quod cupiens hortari coepit eundem
verbis quae timido quoque possent addere mentem:
'i, bone, quo virtus tua te vocat, i pede fausto,
grandia laturus meritorum praemia. quid stas?'
post haec ille catus, quantumvis rusticus, 'ibit,
ibit eo quo vis qui zonam perdidit' inquit.
Romae nutriri mihi contigit atque doceri
iratus Grais quantum nocuisset Achilles.
adiecere bonae paulo plus artis Athenae,
scilicet ut possem curvo dinoscere rectum

atque inter silvas Academi quaerere verum.
dura sed emovere loco me tempora grato,
civilisque rudem belli tulit aestus in arma
Caesaris Augusti non responsura lacertis.
unde simul primum me dimisere Philippi,
decisis humilem pennis inopemque paterni
et laris et fundi paupertas impulit audax
ut versus facerem: sed quod non desit habentem
quae poterunt umquam satis expurgare cicutae,
ni melius dormire putem quam scribere versus?
singula de nobis anni praedantur euntes;
eripuere iocos, Venerem, convivia, ludum;
tendunt extorquere poemata: quid faciam vis?
denique non omnes eadem mirantur amantque:
carmine tu gaudes, hic delectatur iambis,
ille Bioneis sermonibus et sale nigro.
tres mihi convivae prope dissentire videntur,
poscentes vario multum diversa palato.
quid dem? quid non dem? renuis tu, quod iubet alter;
quod petis, id sane est invisum acidumque duobus.
praeter cetera me Romaene poemata censes
scribere posse inter tot curas totque labores?
hic sponsum vocat, hic auditum scripta, relictis
omnibus officiis: cubat hic in colle Quirini,
hic extremo in Aventino, visendus uterque:
intervalla vides humane commoda. verum
purae sunt plateae, nihil ut meditantibus obstet.
festinat calidus mulis gerulisque redemptor,
torquet nunc lapidem nunc ingens machina tignum,
tristia robustis luctantur funera plaustris,
hac rabiosa fugit canis, hac lutulenta ruit sus:
i nunc et versus tecum meditare canoros.
scriptorum chorus omnis amat nemus et fugit urbem,

rite cliens Bacchi somno gaudentis et umbra:
tu me inter strepitus nocturnos atque diurnos
vis canere et contracta sequi vestigia vatum?
ingenium, sibi quod vacuas desumpsit Athenas
et studiis annos septem dedit insenuitque
libris et curis, statua taciturnius exit
plerumque et risu populum quatit: hic ego rerum
fluctibus in mediis et tempestatibus urbis
verba lyrae motura sonum conectere digner?
frater erat Romae consulti rhetor, ut alter
alterius sermone meros audiret honores,
Gracchus ut hic illi, foret huic ut Mucius ille.
qui minus argutos vexat furor iste poetas?
carmina conpono, hic elegos. mirabile visu
caelatumque novem musis opus! aspice primum,
quanto cum fastu, quanto molimine circum
spectemus vacuam Romanis vatibus aedem:
mox etiam, si forte vacas, sequere et procul audi,
quid ferat et qua re sibi nectat uterque coronam.
caedimur et totidem plagis consumimus hostem
lento Samnites ad lumina prima duello.
discedo Alcaeus puncto illius; ille meo quis?
quis nisi Callimachus? si plus adposcere visus,
fit Mimnermus et optivo cognomine crescit.
multa fero, ut placem genus irritabile vatum,
cum scribo et supplex populi suffragia capto:
idem, finitis studiis et mente recepta,
opturem patulas inpune legentibus aures.
ridentur mala qui conponunt carmina; verum
gaudent scribentes et se venerantur et ultro,
si taceas, laudant quicquid scripsere beati.
at qui legitimum cupiet fecisse poema,
cum tabulis animum censoris sumet honesti;

audebit, quaecumque parum splendoris habebunt
et sine pondere erunt et honore indigna feruntur,
verba movere loco, quamvis invita recedant
et versentur adhuc intra penetralia Vestae;
obscurata diu populo bonus eruet atque
proferet in lucem speciosa vocabula rerum,
quae priscis memorata Catonibus atque Cethegis
nunc situs informis premit et deserta vetustas;
adsciscet nova, quae genitor produxerit usus.
vemens et liquidus puroque simillimus amni
fundet opes Latiumque beabit divite lingua;
luxuriantia conpescet, nimis aspera sano
levabit cultu, virtute carentia tollet,
ludentis speciem dabit et torquebitur ut qui
nunc Satyrum, nunc agrestem Cyclopa movetur.
praetulerim scriptor delirus inersque videri,
dum mea delectent mala me vel denique fallant,
quam sapere et ringi? fuit haud ignobilis Argis
qui se credebat miros audire tragoedos
in vacuo laetus sessor plausorque theatro;
cetera qui vitae servaret munia recto
more, bonus sane vicinus, amabilis hospes,
comis in uxorem, posset qui ignoscere servis
et signo laeso non insanire lagoenae,
posset qui rupem et puteum vitare patentem.
hic ubi cognatorum opibus curisque refectus
expulit elleboro morbum bilemque meraco,
et redit ad sese, 'pol me occidistis, amici,
non servastis' ait, 'cui sic extorta voluptas
et demptus per vim mentis gratissimus error'.
nimirum sapere est abiectis utile nugis,
et tempestivum pueris concedere ludum,
ac non verba sequi fidibus modulanda Latinis,

sed verae numerosque modosque ediscere vitae.
quocirca mecum loquor haec tacitusque recordor:
si tibi nulla sitim finiret copia lymphae,
narrares medicis: quod quanto plura parasti,
tanto plura cupis, nulline faterier audes?
si vulnus tibi monstrata radice vel herba
non fieret levius, fugeres radice vel herba
proficiente nihil curarier: audieras, cui
rem di donarent, illi decedere pravam
stultitiam, et cum sis nihilo sapientior ex quo
plenior es, tamen uteris monitoribus isdem?
at si divitiae prudentem reddere possent,
si cupidum timidumque minus te, nempe ruberes,
viveret in terris te siquis avarior uno.
si proprium est quod quis libra mercatus et aere est,
quaedam, si credis consultis, mancipat usus,
qui te pascit ager, tuus est, et vilicus Orbi,
cum segetes occat tibi mox frumenta daturas,
te dominum sentit. das nummos, accipis uvam,
pullos, ova, cadum temeti. nempe modo isto
paulatim mercaris agrum, fortasse trecentis
aut etiam supra nummorum milibus emptum.
quid refert, vivas numerato nuper an olim?
emptor Aricini quondam, Veientis et arvi,
emptum cenat holus, quamvis aliter putat; emptis
sub noctem gelidam lignis calefactat aenum:
sed vocat usque suum, qua populus adsita certis
limitibus vicina refugit iurgia; tamquam
sit proprium quicquam, puncto quod mobilis horae
nunc prece, nunc pretio, nunc vi, nunc morte suprema
permutet dominos et cedat in altera iura.
sic quia perpetuus nulli datur usus et heres
heredem alterius velut unda supervenit undam,

quid vici prosunt aut horrea? quidve Calabris
saltibus adiecti Lucani, si metit Orcus
grandia cum parvis, non exorabilis auro?
gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
argentum, vestes Gaetulo murice tinctas,
sunt qui non habeant, est qui non curat habere.
cur alter fratrum cessare et ludere et ungui
praeferat Herodis palmetis pinguibus, alter
dives et inportunus ad umbram lucis ab ortu
silvestrem flammis et ferro mitiget agrum,
scit Genius, natale comes qui temperat astrum,
naturae deus humanae, mortalis in unum
quodque caput, vultu mutabilis, albus et ater.
utar et ex modico quantum res poscet acervo
tollam, nec metuam quid de me iudicet heres,
quod non plura datis invenerit: et tamen idem
scire volam, quantum simplex hilarisque nepoti
discrepet et quantum discordet parcus avaro.
distat enim, spargas tua prodigus an neque sumptum
invitus facias neque plura parare labores,
ac potius, puer ut festis quinquatribus olim,
exiguo gratoque fruaris tempore raptim.
pauperies inmunda domus procul absit: ego utrum
nave ferar magna an parva, ferar unus et idem.
non agimur tumidis velis aquilone secundo,
non tamen adversis aetatem ducimus austris,
viribus ingenio specie virtute loco re
extremi primorum, extremis usque priores.
non es avarus: abi. quid? cetera iam simul isto
cum vitio fugere? caret tibi pectus inani
ambitione? caret mortis formidine et ira?
somnia, terrores magicos, miracula, sagas,
nocturnos lemures portentaque Thessala rides?

natalis grate numeras? ignoscis amicis?
lenior et melior fis accedente senecta?
quid te exempta iuvat spinis de pluribus una?
vivere si recte nescis, decede peritis.
lusisti satis, edisti satis atque bibisti:
tempus abire tibi est, ne potum largius aequo
rideat et pulset lasciva decentius aetas.



Q. HORATII FLACCI

DE ARTE POETICA

LIBER



HUMANO capiti cervicem pictor equinam
iungere si velit et varias inducere plumas
undique collatis membris, ut turpiter atrum
desinat in piscem mulier formosa superne,
spectatum admissi risum teneatis amici?
credite, Pisones, isti tabulae fore librum
persimilem cuius velut aegri somnia vanae
fingentur species, ut nec pes nec caput uni

reddatur formae. pictoribus atque poetis
quidlibet audendi semper fuit aequa potestas.
scimus, et hanc veniam petimusque damusque vicissim;
sed non ut placidis coeant inmitia, non ut
serpentes avibus geminentur, tigribus agni.
inceptis gravibus plerumque et magna professis
purpureus, late qui splendeat, unus et alter
adsuitur pannus, cum lucus et ara Dianae
et properantis aquae per amoenos ambitus agros,
aut flumen Rhenum, aut pluvius describitur arcus.
sed nunc non erat his locus. et fortasse cupressum
scis simulare: quid hoc, si fractis enatat expes
navibus, aere dato qui pingitur? amphora coepit
institui: currente rota cur urceus exit?
denique sit quodvis simplex dumtaxat et unum.
maxima pars vatum, pater et iuvenes patre digni,
decipimur specie recti: brevis esse laboro,
obscurus fio; sectantem levia nervi
deficiunt animique; professus grandia turget;
serpit humi tutus nimium timidusque procellae;
qui variare cupit rem prodigialiter unam,
delphinum silvis appingit fluctibus aprum.
in vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber unus et unguis
exprimet et mollis imitabitur aere capillos,
infelix operis summa, quia ponere totum
nesciet. hunc ego me, siquid componere curem,
non magis esse velim quam naso vivere pravo,
spectandum nigris oculis nigroque capillo.
sumite materiam vestris, qui scribitis, aequam
viribus, et versate diu, quid ferre recusent,
quid valeant umeri. cui lecta potenter erit res,
nec facundia deseret hunc nec lucidus ordo.

ordinis haec virtus erit et venus, aut ego fallor,
ut iam nunc dicat iam nunc debentia dici,
pleraque differat et praesens in tempus omittat.
in verbis etiam tenuis cautusque serendis,
hoc amet, hoc spernat promissi carminis auctor.
dixeris egregie, notum si callida verbum
reddiderit iunctura novum. si forte necesse est
indiciis monstrare recentibus abdita rerum,
fingere cinctutis non exaudita Cethegis
continget, dabiturque licentia sumpta pudenter.
et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent, parce detorta. quid autem
Caecilio Plautoque dabit Romanus ademptum
Vergilio Varioque? ego cur, adquirere pauca
si possum, invideor? cum lingua Catonis et Enni
sermonem patrium ditaverit et nova rerum
nomina protulerit. licuit semperque licebit
signatum praesente nota producere nomen.
ut silvae foliis pronos mutantur in annos,
prima cadunt, ita verborum vetus interit aetas,
et iuvenum ritu florent modo nata vigentque.
debemur morti nos nostraque: sive receptus
terra Neptunus classes aquilonibus arcet,
regis opus, sterilisque diu palus aptaque remis
vicinas urbes alit et grave sentit aratrum,
seu cursum mutavit iniquum frigibus amnis
doctus iter melius: mortalia facta peribunt,
nedum sermonum stet honos et gratia vivax.
multa renascentur quae iam cecidere, cadentque
quae nunc sunt in honore vocabula, si volet usus,
quem penes arbitrium est et ius et norma loquendi.
res gestae regumque ducumque et tristia bella
quo scribi possent numero, monstravit Homerus.

versibus impariter iunctis querimonia primum,
post etiam inclusa est voti sententia compos.
quis tamen exiguos elegos emiserit auctor,
grammatici certant et adhuc sub iudice lis est.
Archilochum proprio rabies armavit iambo:
hunc socci cepere pedem grandesque cothurni,
alternis aptum sermonibus et popularis
vincentem strepitus et natum rebus agendis.
musa dedit fidibus divos puerosque deorum
et pugilem victorem et equum certamine primum
et iuvenum curas et libera vina referre.
descriptas servare vices operumque colores
cur ego si nequeo ignoroque, poeta salutor?
cur nescire pudens prave quam discere malo?
versibus exponi tragicis res comica non vult:
indignatur item privatis ac prope socco
dignis carminibus narrari cena Thyestae.
singula quaeque locum teneant sortita decentem.
interdum tamen et vocem comoedia tollit,
iratusque Chremes tumido delitigat ore;
et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exul uterque
proicit ampullas et sesquipedalia verba,
si curat cor spectantis tetigisse querella.
non satis est pulchra esse poemata: dulcia sunto
et quocumque volent animum auditoris agunto.
ut ridentibus arrident, ita flentibus adsunt
humani vultus. si vis me flere, dolendum est
primum ipsi tibi: tum tua me infortunia laedent,
Telephe vel Peleu: male si mandata loqueris,
aut dormitabo aut ridebo. tristia maestum
vultum verba decent, iratum plena minarum,
ludentem lasciva, severum seria dictu.

format enim natura prius nos intus ad omnem
fortunarum habitum; iuvat aut impellit ad iram,
aut ad humum maerore gravi deducit et angit:
post effert animi motus interprete lingua.
si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
intererit multum divosne loquatur an heros,
maturusne senex an adhuc florente iuventa
fervidus, et matrona potens an sedula nutrix,
mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
aut famam sequere aut sibi convenientia finge.
scriptor Homereum si forte reponis Achillem,
impiger, iracundus, inexorabilis, acer
iura neget sibi nata, nihil non arroget armis.
sit Medea ferox invictaque, flebilis Ino,
perfidus Ixion, Io vaga, tristis Orestes.
siquid inexpertum scaenae committis et audes
personam formare novam, servetur ad imum
qualis ab incepto processerit, et sibi constet.
difficile est proprie communia dicere; tuque
rectius Iliacum carmen deducis in actus,
quam si proferres ignota indictaque primus.
publica materies privati iuris erit, si
non circa vilem patulumque moraberis orbem,
nec verbum verbo curabis reddere fidus
interpres, nec desilies imitator in artum,
unde pedem proferre pudor vetet aut operis lex.
nec sic incipies, ut scriptor cyclicus olim,
'fortunam Priami cantabo et nobile bellum'.
quid dignum tanto feret hic promissor hiatu?
parturiunt montes, nascetur ridiculus mus.
quanto rectius hic qui nil molitur inepte,

'dic mihi, musa, virum, captae post moenia Troiae
qui mores hominum multorum vidit et urbes'.
non fumum ex fulgore, sed ex fumo dare lucem
cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdin.
nec reditum Diomedis ab interitu Meleagri,
nec gemino bellum Troianum orditur ab ovo:
semper ad eventum festinat et in medias res
non secus ac notas auditorem rapit, et quae
desperat tractata nitescere posse, relinquit,
atque ita mentitur, sic veris falsa remiscet,
primo ne medium, medio ne discrepet imum.
tu quid ego et populus mecum desideret audi:
si plosoris eges aulaea manentis et usque
sessuri, donec cantor 'vos plaudite' dicat,
aetatis cuiusque notandi sunt tibi mores,
mobilibusque decor naturis dandus et annis.
reddere qui voces iam scit puer et pede certo
signat humum, gestit paribus colludere et iram
colligit ac ponit temere et mutatur in horas.
inberbus iuvenis, tandem custode remoto,
gaudet equis canibusque et aprici gramine campi,
cereus in vitium flecti, monitoribus asper,
utilium tardus provisor, prodigus aeris,
sublimis cupidusque et amata relinquere pernix.
conversis studiis aetas animusque virilis
quaerit opes et amicitias, inservit honori,
commisisse cavet quod mox mutare laboret.
multa senem circumveniunt incommoda, vel quod
quaerit et inventis miser abstinet ac timet uti,
vel quod res omnes timide gelideque ministrat,
dilator, spe longus, iners avidusque futuri,
difficilis, querulus, laudator temporis acti

se puero, castigator censorque minorum.
multa ferunt anni venientes commoda secum,
multa recedentes adimunt: ne forte seniles
mandentur iuveni partes pueroque viriles.
semper in adiunctis aevoque morabimur aptis.
aut agitur res in scaenis aut acta refertur.
segnius inritant animos demissa per aurem
quam quae sunt oculis subiecta fidelibus et quae
ipse sibi tradit spectator. non tamen intus
digna geri promes in scaenam, multaque tolles
ex oculis quae mox narret facundia praesens.
ne pueros coram populo Medea trucidet,
aut humana palam coquat exta nefarius Atreus,
aut in avem Procne vertatur, Cadmus in anguem.
quodcumque ostendis mihi sic, incredulus odi.
neve minor neu sit quinto productior actu
fabula quae posci vult et spectata reponi.
nec deus intersit, nisi dignus vindice nodus
inciderit: nec quarta loqui persona laboret.
actoris partis chorus officiumque virile
defendat, neu quid medios intercinat actus
quod non proposito conducat et haereat apte.
ille bonis faveatque et consilietur amice,
et regat iratos, et amet peccare timentes,
ille dapes laudet mensae brevis, ille salubrem
iustitiam legesque et apertis otia portis,
ille tegat commissa, deosque precetur et oret
ut redeat miseris, abeat fortuna superbis.
tibia non ut nunc orichalco vincta tubaeque
aemula, sed tenuis simplexque foramine pauco
adspirare et adesse choris erat utilis atque
nondum spissa nimis complere sedilia flatu:
quo sane populus numerabilis, utpote parvus,

et frugi castusque verecundusque coibat.
postquam coepit agros extendere victor et urbes
latior amplecti murus vinoque diurno
placari Genius festis inpune diebus,
accessit numerisque modisque licentia maior.
indoctus quid enim saperet liberque laborum,
rusticus urbano confusus, turpis honesto?
sic priscae motumque et luxuriem addidit arti
tibicen traxitque vagus per pulpita vestem;
sic etiam fidibus voces crevere severis,
et tulit eloquium insolitum facundia praeceps,
utiliumque sagax rerum et divina futuri
sortilegis non discrepuit sententia Delphis.
carmine qui tragico vilem certavit ob hircum,
mox etiam agrestes satyros nudavit et asper
incolumi gravitate iocum temptavit eo quod
inlecebris erat et grata novitate morandus
spectator functusque sacris et potus et exlex.
verum ita risores, ita commendare dicacis
conveniet satyros, ita vertere seria ludo,
ne quicumque deus, quicumque adhibebitur heros,
regali conspectus in auro nuper et ostro,
migret in obscuras humili sermone tabernas,
aut, dum vitat humum, nubes et inania captet.
effutire levis indigna tragoedia versus,
ut festis matrona moveri iussa diebus,
intererit satyris paulum pudibunda protervis.
non ego inornata et dominantia nomina solum
verbaque, Pisones, satyrorum scriptor amabo,
nec sic enitar tragico differre colori,
ut nihil intersit Davusne loquatur et audax
Pythias emuncto lucrata Simone talentum,
an custos famulusque dei Silenus alumni.

ex noto fictum carmen sequar, ut sibi quivis
speret idem, sudet multum frustraque laboret
ausus idem: tantum series iuncturaque pollet,
tantum de medio sumptis accedit honoris.
silvis deducti caveant, me iudice, fauni
ne velut innati triviis ac paene forenses
aut nimium teneris iuvenentur versibus umquam,
aut inmunda crepent ignominiosaque dicta.
offenduntur enim quibus est equus et pater et res,
nec, siquid fricti ciceris probat et nucis emptor,
aequis accipiunt animis donantve corona.
syllaba longa brevi subiecta vocatur iambus,
pes citus; unde etiam trimetris accrescere iussit
nomen iambeis, cum senos redderet ictus
primus ad extremum similis sibi: non ita pridem,
tardior ut paulo graviorque veniret ad aures,
spondeos stabilis in iura paterna recepit
commodus et patiens, non ut de sede secunda
cederet aut quarta socialiter. hic et in Acci
nobilibus trimetris apparet rarus, et Enni
in scaenam missos cum magno pondere versus
aut operae celeris nimium curaque carentis
aut ignoratae premit artis crimine turpi.
non quivis videt inmodulata poemata iudex,
et data Romanis venia est indigna poetis.
idcircone vager scribamque licenter? an omnis
visuros peccata putem mea, tutus et intra
spem veniae cautus? vitavi denique culpam,
non laudem merui. vos exemplaria Graeca
nocturna versate manu, versate diurna.
at vestri proavi Plautinos et numeros et
laudavere sales, nimium patienter utrumque,
ne dicam stulte, mirati, si modo ego et vos

scimus inurbanum lepido seponere dicto,
legitimumque sonum digitis callemus et aure.
ignotum tragicae genus invenisse camenae
dicitur et plaustris vexisse poemata Thespis,
quae canerent agerentque peruncti faecibus ora.
post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis
et docuit magnumque loqui nitique cothurno.
successit vetus his comoedia, non sine multa
laude: sed in vitium libertas excidit et vim



dignam lege regi: lex est accepta, chorusque
turpiter obticuit sublato iure nocendi.
nil intemptatum nostri liquere poetae,
nec minimum meruere decus vestigia Graeca
ausi deserere et celebrare domestica facta,
vel qui praetextas vel qui docuere togatas.
nec virtute foret clarisve potentius armis
quam lingua Latium, si non offenderet unum
quemque poetarum limae labor et mora. vos, o
Pompilius sanguis, carmen reprendite quod non

multa dies et multa litura coercuit atque
praesectum deciens non castigavit ad unguem.
ingenium misera quia fortunatius arte
credit et excludit sanos Helicone poetas
Democritus, bona pars non unguis ponere curat,
non barbam, secreta petit loca, balnea vitat.
nanciscetur enim pretium nomenque poetae,
si tribus Anticyris caput insanabile numquam
tonsori Licino commiserit. o ego laevus,
qui purgor bilem sub verni temporis horam.
non alius faceret meliora poemata: verum
nil tantist. ergo fungar vice cotis, acutum
reddere quae ferrum valet, exors ipsa secandi;
munus et officium, nil scribens ipse, docebo,
unde parentur opes, quid alat formetque poetam,
quid deceat, quid non, quo virtus, quo ferat error.
scribendi recte sapere est et principium et fons.
rem tibi Socraticae poterunt ostendere chartae;
verbaque provisam rem non invita sequentur.
qui didicit patriae quid debeat et quid amicis,
quo sit amore parens, quo frater amandus et hospes,
quod sit conscripti, quod iudicis officium, quae
partes in bellum missi ducis, ille profecto
reddere personae scit conventientia cuique.
respicere exemplar vitae morumque iubebo
doctum imitatorem et vivas hinc ducere voces.
interdum speciosa locis morataque recte
fabula nullius veneris, sine pondere et arte,
valdius oblectat populum meliusque moratur
quam versus inopes rerum nugaeque canorae.
Grais ingenium, Grais dedit ore rotundo
musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem

discunt in partis centum diducere. 'dicat
filius Albini, si de quincunce remota est
uncia, quid superat? poteras dixisse'. 'triens'. 'eu.
rem poteris servare tuam. redit uncia, quid fit?'
'semis'. an, haec animos aerugo et cura peculi
cum semel imbuerit, speramus carmina fingi
posse linenda cedro et levi servanda cupresso?
aut prodesse volunt, aut delectare poetae,
aut simul et iucunda et idonea dicere vitae.
quicquid praecipes, esto brevis, ut cito dicta
percipiant animi dociles teneantque fideles.
omne supervacuum pleno de pectore manat.
ficta voluptatis causa sint proxima veris,
ne quodcumque velit poscat sibi fabula credi,
neu pransae Lamiae vivum puerum extrahat alvo.
centuriae seniorum agitant expertia frugis,
celsi praetereunt austera poemata Ramnes:
omne tulit punctum qui miscuit utile dulci,
lectorem delectando pariterque monendo.
hic meret aera liber Sosiis, hic et mare transit
et longum noto scriptori prorogat aevum.
sunt delicta tamen quibus ignovisse velimus;
nam neque chorda sonum reddit quem vult manus et mens,
poscentique gravem persaepe remittit acutum,
nec semper feriet quodcumque minabitur arcus.
verum ubi plura nitent in carmine, non ego paucis
offendar maculis, quas aut incuria fudit,
aut humana parum cavit natura. quid ergost?
ut scriptor si peccat idem librarius usque,
quamvis est monitus, venia caret, et citharoedus
ridetur, chorda qui semper oberrat eadem,
sic mihi, qui multum cessat, fit Choerilus ille,
quem bis terve bonum cum risu miror; et idem

indignor quandoque bonus dormitat Homerus.
verum operi longo fas est obrepere somnum.
ut pictura poesis: erit quae, si propius stes,
te capiat magis, et quaedam, si longius apstes;
haec amat obscurum, volet haec sub luce videri,
iudicis argutum quae non formidat acumen;
haec placuit semel, haec deciens repetita placebit.
o maior iuvenum, quamvis et voce paterna
fingeris ad rectum et per te sapis, hoc tibi dictum
tolle memor, certis medium et tolerabile rebus
recte concedi; consultus iuris et actor
causarum mediocris abest virtute diserti
Messalae, nec scit quantum Cascellius Aulus,
sed tamen in pretio est: mediocribus esse poetis
non homines, non di, non concessere columnae.
ut gratas inter mensas symphonia discors
et crassum uuguentum et Sardo cum melle papaver
offendunt, poterat duci quia cena sine istis,
sic animis natum inventumque poema iuvandis,
si paulum summo decessit, vergit ad imum.
ludere qui nescit, campestribus abstinet armis,
indoctusque pilae discive trochive quiescit,
ne spissae risum tollant inpune coronae:
qui nescit versus, tamen audet fingere. quidni?
liber et ingenuus, praesertim census equestrem
summam nummorum, vitioque remotus ab omni.
tu nihil invita dices faciesve Minerva:
id tibi iudiciumst, ea mens. siquid tamen olim
scripseris, in Maeci descendat iudicis auris
et patris et nostras, nonumque prematur in annum,
membranis intus positis: delere licebit
quod non edideris; nescit vox missa reverti.
silvestres homines sacer interpresque deorum

caedibus et victu foedo deterruit Orpheus,
dictus ob hoc lenire tigris rabidosque leones.
dictus et Amphion, Thebanae conditor urbis,
saxa movere sono testudinis et prece blanda
ducere quo vellet. fuit haec sapientia quondam,
publica privatis secernere, sacra profanis,
concubitu prohibere vago, dare iura maritis,
oppida moliri, leges incidere ligno.
sic honor et nomen divinis vatibus atque
carminibus venit. post hos insignis Homerus
Tyrtaeusque mares animos in Martia bella
versibus exacuit: dictae per carmina sortes,
et vitae monstrata via est, et gratia regum
Pieriis temptata modis, ludusque repertus
et longorum operum finis, ne forte pudori
sit tibi musa lyrae sollers et cantor Apollo.
natura fieret laudabile carmen an arte,
quaesitumst. ego nec studium sine divite vena,
nec rude quid possit video ingenium: alterius sic
altera poscit opem res et coniurat amice.
qui studet optatam cursu contingere metam,
multa tulit fecitque puer, sudavit et alsit,
abstinuit Venere et vino; qui Pythia cantat
tibicen, didicit prius extimuitque magistrum.
nec satis est dixisse 'ego mira poemata pango:
occupet extremum scabies: mihi turpe relinqui,
et quod non didici sane nescire fateri'.
ut praeco, ad merces turbam qui cogit emendas,
adsentatores iubet ad lucrum ire poeta
dives agris, dives positis in faenore nummis.
si vero est, unctum qui recte ponere possit,
et spondere levi pro paupere et eripere atris
litibus implicitum, mirabor si sciet inter

noscere mendacem verumque beatus amicum.
tu seu donaris seu quid donare voles cui,
nolito ad versus tibi factos ducere plenum
laetitiae: clamabit enim 'pulchre, bene, recte',
pallescet super his, etiam stillabit amicis
ex oculis rorem, saliet, tundet pede terram.
ut qui conducti plorant in funere, dicunt
et faciunt prope plura dolentibus ex animo, sic
derisor vero plus laudatore movetur.
reges dicuntur multis urgere culullis
et torquere mero quem perspexisse laborant,
an sit amicitia dignus: si carmina condes,
numquam te fallant animi sub vulpe latentes.
Quintilio siquid recitares, 'corrige sodes
hoc' aiebat 'et hoc'. melius te posse negares
bis terque expertum frustra, delere iubebat
et male tornatos incudi reddere versus.
si defendere delictum quam vertere malles,
nullum ultra verbum aut operam insumebat inanem,
quin sine rivali teque et tua solus amares.
vir bonus et prudens versus reprehendet inertes,
culpabit duros, incomptis allinet atrum
transverso calamo signum, ambitiosa recidet
ornamenta, parum claris lucem dare coget,
arguet ambigue dictum, mutanda notabit,
fiet Aristarchus: non dicet 'cur ego amicum
offendam in nugis?' hae nugae seria ducent
in mala derisum semel exceptumque sinistre.
ut mala quem scabies aut morbus regius urget
aut fanaticus error et iracunda Diana,
vesanum tetigisse timent fugiuntque poetam
qui sapiunt: agitant pueri incautique secuntur.
hic dum sublimis versus ructatur et errat,

si veluti merulis intentus decidit auceps
in puteum foveamve, licet 'succurrite' longum
clamet 'io cives', non sit qui tollere curet.
si curet quis opem ferre et demittere funem,
'qui scis an prudens huc se proiecerit atque
servari nolit?' dicam; Siculique poetae
narrabo interitum. deus inmortalis haberi
dum cupit Empedocles, ardentem frigidus Aetnam
insiluit. sit ius liceatque perire poetis.
invitum qui servat, idem facit occidenti.
nec semel hoc fecit, nec si retractus erit iam,
fiet homo et ponet famosae mortis amorem.
nec satis apparet cur versus factitet; utrum
minxerit in patrios cineres, an triste bidental
moverit incestus: certe furit, ac velut ursus,
obiectos caveae valuit si frangere clathros,
indoctum doctumque fugat recitator acerbus;
quem vero arripuit, tenet occiditque legendo,
non missura cutem, nisi plena cruoris, hirudo.



DESCRIPTION OF THE ILLUSTRATIONS.

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DRAWN, WHEN NOT OTHERWISE SPECIFIED, TO DOUBLE THE SIZE OF THE ORIGINALS.

I. A.

MÆCENAS, for whose contemporary portrait this very characteristic head is now universally received, although I fear on no stronger grounds than its frequent repetition by the best engravers of the Augustan period. It is, indeed, almost a logical conclusion, that so enthusiastic an amateur in gems as Mæcenas is recorded to have been, could not have neglected this, at the time, so fashionable mode of perpetuating his memory; and this particular portrait, whenever it occurs, has obviously been executed with the same care and skill as the finest heads of the imperial family—a testimony to the importance of the personage represented, who, therefore, may reasonably be supposed the *alter ego* of Augustus. Behind the head may be discerned ΔΙΟϹΚΟΥΡΙΔΟΥ, in letters almost effaced by the injudicious repolishing to which the gem has been subjected, and which, therefore, could not be shown in the woodcut. This name passes, of course, for the signature of the celebrated engraver to Augustus, recorded by Pliny; but from the extreme popularity of the appellation amongst the Greeks of that age, there is every probability it only designated the owner of the signet, who thus proclaimed himself the client of the great man represented upon it. This intaglio has been long known: as early as 1605 it was shown by Bagarris to the eminent antiquary Peiresc. It came into the French Cabinet on the purchase of Lauthier's (including the gems of Bagarris), by Louis XIV. Amethyst. (Paris.)

I. B. ETRUSCAN CHARIOTEER driving a pair of winged horses: it will be observed he wears a petasas exactly similar to that of Castor upon the Blacas scarabeus represented further on, p.166. The Etruscans were as fond of chariot-races as the Greeks themselves. Plutarch (Poplicola) has preserved a strange legend illustrative of this. When the Veians refused to give up the ominous terra-cotta quadriga, made by their *fictor*, Volca, for the pediment of the new-built Capitol, a four-horse car during the celebration of the races at Veii ran away, nor could be stopped before it reached the Forum of Rome. And, at the time Herodotus wrote, the people of Agylla, (Cære,) still propitiated by annual chariot-races the *manes* of the murdered Phocæans of Corsica. Gold *graffito*. (Soc. Caudelari, Imp. Gem. I. 59.)

II. A. AUGUSTUS: a portrait taken in middle life, and certainly the finest amongst the innumerable repetitions of the subject extant. This work may well have proceeded from the hand of his engraver, Dioscorides, for it fully comes up to Pliny's judgment on that artist, "divi Augusti imaginem simillime expressit." The letters in the field have of course been understood, in compliance with the prevailing mania for discovering artists' signatures everywhere, as indicating the work of that famous *cælator*; but the absurdity of such interpretation is too patent to require discussion. It simply means "Jupiter's," possibly declaring the dedication of the ring at his shrine for an *ex voto*; certain it is that the same word occurs on other gems with other subjects also. Sard. (Beugnot, Imp. Gem. IV. 93.)

II. B. JUPITER AXUR, THE "BEARDLESS," as this subject is always explained. Some see here an Augustus in that character, but the *diadem* round the head suffices to prove that the personage cannot be a Roman *imperator*, but a Greek king. There is, indeed, good reason to believe that this gem preserves to us an exact idea of Apelles' masterpiece, the "Alexander grasping a Thunderbolt," painted for the Temple of Ephesus, and for which he received the fabulous remuneration of nearly a ton-weight of gold (xx talenta auri). The same mania for discovering artists' signatures has found one in the NEICOY also, although its barbarous orthography (the substitution of EI for I) and clumsy lettering prove the inscription the interpolation of some proprietor of the gem, later by many generations than its engraver. Sard. (St. Petersburgh.)

III. A. THE FIRST VOYAGE SUNG BY THE POETS: Phryxus borne over the sea from Bœotia to Colchis upon the back, not of Aries, according to the usual version of his story, but of Capricornus. The only conjecture that can be offered to explain the change in his conveyance is that a compliment was therein implied to Augustus, whose horoscope was that Sign, as he has published to posterity by making it the type of one of his denarii. Capricornus also is the ruler of the waves, his reign coinciding with the stormiest season of Winter. The intrepid unconcern of the boy, though surrounded by the "floating monsters of the deep" is cleverly expressed by the easiness of his pose, and the playful gesture with which he seizes by the tail one of the dolphins that accompany his course. Cameo. (Beverley.)

III. B. HERCULES, CROSSING THE STYX IN CHARON'S BOAT, of which he has taken forcible possession, in quest of Cerberus. The amphora and lecythus, regular companions of interment, are symbols intimating that the scene of the voyage lies amongst the dead. The matter-of-fact way in which the hero prepares to muffle the Dog of Hell with his lion's-hide cloak has about it all the ludicrous *naïveté* of archaic art. Etruscan style, very highly finished.

IV. A. THE GENIUS OF SPRING ISSUING FROM A POMEGRANATE-FLOWER (the

earliest of all vernal blossoms in Southern Europe), and bearing with him the other promises of the season. Such at least appears to me the most natural interpretation of this unique type, the charming elegance of which is matched with equal excellence of workmanship in the engraving. Banded agate. (Demidoff, Imp. Gem. II. 44.)

IV. B. THE FOOT OF DEATH (Hermes Psychopompus) CRUSHING THE BUTTERFLY, LIFE. Jacinth. (King.)

V. VENUS JUST EMERGED FROM THE BATH, and engaged in anointing her ankle with oil from the vase, *guttus*, she holds in the other hand. The *basis* that supports the figure proves it to be an antique copy from some celebrated Greek masterpiece of sculpture then an object of particular admiration at Rome. Cameo. (Demidoff, Imp. Gem. II. 43.)

VI. A. M. AGRIPPA, the most characteristic portrait anywhere to be seen of this celebrated warrior and statesman. This gem once belonged to King Stanislas Poniatowsky, as appears from its blue-enamelled border, by which every piece belonging to his (original) cabinet is to be recognized. Sardoine. (Rhodes.)

VI. B. MARS NAVALIS, holding forth a Victory, and wielding a rudder, to specify the nature of the triumph he commemorates. He retains only his helmet, the rest of his panoply lies upon the ground, to declare the complete security, the consequence of his success. As the style of this magnificent intaglio is that of the Augustan period, it almost follows as a matter of course that the victory of Actium is here intended. Sard. (Beverley.)

VII. A. OLD FAUN, with one knee on the ground, nursing upon the other the infant Bacchus, whom he contemplates with the most affectionate interest. The little god, with a huge cluster of grapes and a thyrsas in his hands, looks back fondly on his foster-father. The work, which may be reckoned amongst the finest known in the older Greek style, equally with the subject, has much analogy to the coin-types of the Sicilian Naxos. The so-called "Etruscan border," never used in Greece proper, proves this gem to be of Italiote origin; whilst its perfect freedom of design forbids one's assigning it to the stiff school of the Tyrrheni. Sard. (Blacas.)

VII. B. HERCULES voyaging upon a raft borne up by empty *amphoræ*, having extemporized a sail out of his lion's hide, and using his club for a rudder. This comic design, probably a parody on the hero's oft-sung voyage in the Cup of the Sun, was a great favourite with the Etruscans, to judge from its frequent repetition on their scarabei. It is curious on another account, for the idea of the novel bark could only have come from the Nile, upon whose stream craft of the same construction are common to the present day. It

would seem as though Dionysius "the Brazen" (quoted by Athenæus, X. 61) had some picture of the sort in view when he styles topers "rowers of cups." Sard scarabeus. (Pasquini, at Chiusi, Imp. Gem. III. 21.)

VIII. Scylla advancing to seize her Prey. This figure is the very earliest one under which the Greeks pictured the terror of the Sicilian seas, and that familiar to the author of the "Odyssey." At page 205 will be found the ideal type conceived by Greek art when attained to its fullest development. In this archaic form (which also appears on the coins of Cumæ, the most ancient of the Italiote colonies), every part of the composite monster is a matter-of-fact copy from actual life. The bust is a pretty Cumæan girl's, in her usual dress, and her head covered with the national *mitra*, the costume of the Asiatic and insular Greeks, extending her hand, as if alluring mariners to approach, like a true "Cumana meretrix," whilst the piscene half of her body is a veritable dolphin, and the fore-quarters of a wolf discover her destructive nature. Sard. (Duc de Luynes.)

IX. a. Bacchic Festival: expressed by a youth and nymph reclined upon a lion's hide spread under a tree. He sounds the double flute, *Berecynthia tibia*, whilst she beats time with the castanets, *crotala*, holding a bowl of wine in the other hand. Cupid stands looking on with arms crossed upon his head, in the attitude of extreme drowsiness, an accessary which marks the late hour to which the revel has been protracted. The grotesque form given to trees in all antique pictures, and very conspicuous here, appears natural only to an eye accustomed to the strangely-distorted shapes assumed by the aged fig-trees and elms in Italy in consequence of perpetual lopping, aided by the summer drought. Cameo, slightly enlarged. (Beverley.)

IX. b. Silenus ivy-crowned; his countenance wonderfully expressive of the mingled wisdom and conviviality of his character. This work is executed in a very uncommon style, being what is termed the Egyptian intaglio, so sunken that the relief of its impression does not rise above its field: a good contrivance for securing it from defacement. Antique paste. (Kestner, Imp. Gem. IV. 40.)

X. a. Mercury tuning his Lyre, of which he was the inventor, as was Apollo of the *cithara*, a larger and much more complicated instrument. The god's regular equipment, *petasus* and *chlamys*, he being the patron of travellers, hang from his shoulder. One of the finest works in the mature Greek manner anywhere to be found. Sard. (Marlborough.)

X. b. Mercury, under the form of a Herald, introducing to Achilles the petitioner Priam, who sits upon the earth in the attitude of a suppliant. The subject is treated here in a more pictorial and easy manner than in the other earlier Greek gem (p. 219), and exhibits the further development of the art at

the period when the picture, the prototype of the work before us, was executed. Its period, therefore, is subsequent to Apelles, for its manner exactly agrees with the Pompeian frescoes which give us an accurate idea of the style which he inaugurated. Sard. (Duc de Luynes.)

XI. A. FATE, the single Μοῖρα of the Homeric religion, (for the Triple Sisterhood was the invention of a later and refining age,) holding in one hand the distaff, in the other the spindle, that proclaim her character, and leaning upon a column, type of immobility. The goddess wears the necklace, armlets, and peculiar disk-formed ear-pendants so common in Etruscan jewelry; adjuncts that, in addition to its very archaic style, indicate the period to which this interesting work has to be assigned. The type is about the rarest of all in antique art. In the immense series of the Stosch Gems Winckelmann was unable to discover a single indubitable example. Dark agate. (King.)

XI. B. CUPID, hovering above, throws the light of his torch into the depths of an immense Corinthian *crater*, out of which a skeleton, terrified at the hateful light, casts himself headlong on the opposite side. The skeleton can only represent a ghost, Ovid's "ossea larva," Seneca's "larvarum nudis ossibus cohærentium figuræ." *Larvæ*, the ghosts of the wicked became, but those of the good were elevated into *Lares*, domestic deities depicted in Pompeian paintings as comfortable men clad in short tunics (the "succincti Lares" of Persius), with spouting drinking-horns, *rhyta*, in their hands. This mysterious scene may be supposed to envelope a moral similar to that conveyed in the concluding verses of this ode. Onyx. (Dr. Nott, Imp. Gem. II. 58.)

XII. A. CLIO, THE MUSE OF HISTORY, holding the papyrus roll of records. her distinctive attribute. In consonance with the old fancy for discovering *historical* portraits in every head upon a gem, this bust was published as a Semiramis, and the scroll converted into a sword! Fine Greek work, very delicately finished. Sard. (Marlborough.)

XII. B. MAN SEATED ON A COUCH, leaning upon a sheathed sword, in the attitude of deep thought, and evidently meditating suicide. The subject could have been explained as Ajax recovering from his frenzy, and about to slay himself in his despair, only that the Salaminian hero is invariably depicted with a beard, and besides, no traces are visible here of the slaughtered beasts, the victims of his preceding delusion. There is, on the other hand, every reason to interpret this design as the Death of Cato. Plutarch mentions a statue of him as still standing over the site of his funeral pile upon the shore near Utica, and holding *a sword*, to commemorate what was the crowning glory of his virtuous career, in the estimation of his contemporaries, his "nobile lethum." The present gem, although having much of the character of a work of the cinque-cento, has been admitted amongst these antique monuments, partly from the possibility of its design having been copied from

an original of Roman date, but still more from the frequency of its recurrence in gems of its own epoch, and for the purpose of clearing up the doubts hitherto entertained by archæologists as to its true interpretation. It is engraved upon the most beautiful material ever made a vehicle of art, a large jacinth of a complete flame colour. (Beverley.)

XIII. A. YOUNG LADY, probably belonging to the family of Augustus, for she is represented in the character of Venus, as is indicated by the *pearl* necklace of singular fashion with which she is adorned. This species of flattery came in with the first establishment of the Empire, the Augustæ being depicted as Cybele Isis, or Juno, the younger princesses as Venus or Diana. The present is a masterpiece of Roman portraiture. Sard. (Dr. Nott, Imp. Gem. II. 81.)

XIII. B. TWO DOVES, perched on branches of the quince-tree (the eating of which fruit constituted the most essential part of the marriage ceremony as established by Solon), held in the hands of the wedded pair, are contemplating a wheat-ear, emblem of fecundity, placed upon the myrtle-twined hymeneal altar. This intaglio was the gem decorating a Roman wedding-ring, and by far the most elegant of that class of devices known to me, for such generally consist only of a pair of clasped hands, *dextræ*, the *fede* of modern Italians, holding wheat-ears, and accompanied with the names of the couple. Yellow Sard. (King.)

XIV. A. GALLEY SAILING WITH A FAIR WIND: which, as the legend "Felicitas" accompanying the type on many medals informs us, was the recognized emblem of good fortune. This ship carries a circular lantern, like that of the Chinese boats, at the stern, and her *aplustre* is cut into the shape of a trident. The figure of Victory, elevated on a spar, was of light material, turning with the wind, and answering the purposes of a vane. The goddess was the *tutela* giving her name to the ship, as Minerva was of the bark that conveyed Ovid to his place of exile. The pilot is seen at the stern managing the ponderous pair of steering oars; a mariner on the upper deck is pulling at a halyard, which, working through a block, shifts the sheets, *pedes*, of the great square-sail. Antique paste. (Bartholdy, Imp. Gem. IV. 78.)

XIV. B. NEPTUNE, in his Homeric character of "Shaker of the Earth," rending open the rocks, from out whose bowels issues his special attribute, the horse. The god is here represented beardless, according to the well-known rule of archaic art, of painting as youths those gods and heroes whom the later style represented as men of mature age—Vulcan and Hercules, for example—and equally the converse, as in the figures of Mercury, Achilles, &c. His Tyrrhene name ΝΕΘΥΝΣ (whence the Latin *Nepturius*), is legibly inscribed in the field, exactly as it appears on Forchhammer's magnificent mirror (found at Toscanella in 1838). In this latter composition, Poseidon, seated, is receiving

Apollo, ushered into his presence by Thetis, the Sun-god being designated ΥΣΙΑ, a variant of *Ausel*, which we know from Festus was his Sabine name, and the origin of the patronymic *Aurelius*. On gem and mirror alike, O replaces the Ionic Θ in the name of Neptune, without causing any confusion in its own times; for this primitive alphabet, like the Semitic, had no character for O, the V (*vau*) doing duty equally for O and Υ. This is particularly noticeable in the legend on the very common *æs grave* of Volterra, written .I9OA⅃Ǝꟻ It was only on their most finished gem-works that the Etruscans added these interesting explanatory inscriptions, and the present intaglio stands in the first class of all hitherto discovered. Sard scarabeus found at Vulci. (Durand, Imp. Gem. III. 3.)

XV. A. The Shepherd Paris, in his Phrygian cap and goatskin chlamys, holding out the golden apple of Discord. This graceful specimen of the Roman school so exactly expresses the mingled effeminacy and heroism marking the character of the Trojan youth, that its author may with reason be supposed to have drawn his inspiration from that masterpiece of early Greek sculpture thus graphically pictured to us by Pliny (xxxiv. 19, 16). "Euphranoris Alexander Paris est, in quo laudatur quod omnia simul intelligantur, judex Dearum, amator Helenæ, et tamen Achillis interfector." Sard. (Blacas.)

XV. B. Diomede, Master of the Palladium. The hero, having taken down the statuette of Pallas from its elevated pedestal, is seen in the act of descending from the altar, upon which he had climbed for that purpose. His companion, Ulysses, vanishes beyond the altar, keeping watch in the far distance, which accounts for the disproportionate diminution of his figure. The nude statue of Venus indicates the scene of the exploit, the acropolis of Troy; the moon and star overhead, the time, midnight; the palm-branch at Diomede's side the successful termination of the adventure. The subject, although treated with a general similarity to the well-known engravings by Dioscorides and Gnæus, yet presents some important variations, for in the latter Diomede is seated at rest (a pose quite out of character with the requirements of his critical situation), with the corpse of the slaughtered guardian at his feet; besides other differences in the accessaries. In design, therefore, this gem strikes me as the first amongst the numerous antique representations of this favourite episode, and as for execution, I can justly apply to it the words of Winckelmann, speaking of a similar intaglio in the Stosch Cabinet:—"L'entendement de l'art pour le détail et l'ensemble des parties du corps humain est marqué à un plus haut degré de perfection qu'il ne l'est dans la même figure gravée même par Dioscorides et par Gnæus."

Pliny, in his notice of the *cælatores*, and their most important works, quotes a silver chasing, *emblema*, by Pytheas, of "Ulysses and Diomede stealing away the Palladium," which, though only two ounces in weight, fetched the enormous price of 10,000 denarii (£400). We may be sure that a copy of this extraordinary work is preserved to us in some of the gems above mentioned,

although it is impossible to point out the particular one to which that honour belongs. The last of the great masters in the art of chasing silver, Teucer, flourished under Pompey, and everything tends to prove that their metal relievi were faithfully reproduced in the camei that took their place in the following generation. Late Greek work. Yellow and blue onyx. (Beverley.)

XVI. A. A Fury, in the exercise of her office of pursuing the guilty. Under such a form as this must Æschylus have brought the sister-avengers upon the Attic stage, when their horrific aspect struck the spectators dead with fright. This also is the original type of the Gorgon; being, in fact, the Hindoo Bhavani, very slightly modified as yet by Grecian taste. No signet could be better suited to seal up treasure, and threaten death to the breaker of the fastening, than such a device—doubtless the purpose for which this often served, as it comes from Kertch, the emporium of the primitive Greek gold-seekers. The type is cognate to the locality, the Rhipæan Mountains (Ural) being accounted the native haunt of the Gorgons. Sard scarbeoid. (St. Petersburgh.)

XVI. B. Prometheus constructing the Framework of Man: a very uncommon version of the subject, inasmuch as ancient art usually represents him as engaged in giving the finishing touches to the clay he has moulded into the human form. The work of the present intaglio, although but mediocre, has all the appearance of being antique Roman, and probably belongs to the commencement of the Decadence. Sard. (Blacas.)

XVII. A. Head of Pan, crowned with vine-leaves. *Faunus* was the *Pan* of Italy (being probably no more than the Etruscan rendering of the Greek word), at least in Horace's idea, as plainly appears from the poet's here alluding to Lycæum in Arcady as his proper habitation. Few representations of the sylvan deity are such expressive embodiments of his received character, or so nobly executed as the sard here figured. (Dr. Nott, Imp. Gem. IV. 55.)

XVII. B. Shepherd and Nymph (who may well represent Horace and Tyndaris), reclining on a lion's hide spread out under a tree, and listening to the "sweet pipe" of Faunus or Pan. The youth is singing, the nymph beating time with her hands to the music. On the flat rock serving for table is set a *crater,* containing the "innocentis pocula Lesbii," which the pair had been quaffing to allay the heat of the burning dog-days. Cameo, slightly enlarged. (Beverley.)

XVIII. A. The Indian Bacchus, bearded, of grave and reverend aspect, clad in the *crocota* long yellow gown appropriated to this deity, and still the prescribed garb of the Buddhist *bouze*, and bearing the thyrsus bound with fillets, as well as his proper vase, the *cantharas*. This is the original type under which the god was first introduced into Greece; it was exchanged for

the boyish figure by later art, which saw nothing deeper in the character than the Genius of merriment and festivity. So completely had the ancient conception of the type become obsolete, that Pausanias remarks, as specially worthy of notice amongst the decorations of the Coffer of Cypselus, that the Dionysos "had a beard, and was clothed in a long tunic reaching to his heels." The same change in the idea makes it more than probable that of such a shape as appears upon this gem was the very ancient statue carved out of a single gigantic *vene-stoch* seen by Pliny at Populonia, and passing then for a Jupiter. But the choice of the peculiar material, and the locality Populonia (Popluna on its coins), being named after Pupluns, the Etruscan Dionysos, almost demonstrate the true character of the image (doubtless long before robbed of his distinctive golden cantharas), that had become one of the *natural* curiosities of the decayed Tyrrhenian city. (H. N. XIV. 2.) Banded agate. (King.)

XVIII. B. Bacchante, totally overcome by the influence of the god, sinking backwards and vainly endeavouring to stay herself by grasping at a tall amphora of most elegant form, whilst her thyrsus and garland drop from her relaxing hold. Of all such figures, this may be pronounced the finest for design, forcible expression of the idea, execution, and lastly, extreme beauty of material, a jacinth-like Sard. (Blacas.)

XIX. A. Venus rising from her Birth-place, the ocean, and wringing the brine out of her flowing tresses. The dolphins are introduced to express the marine character of the scene. Sard. (Blacas.)

XIX. B. Cupid, carrying a Goat for Sacrifice upon the altar of Bacchus, recognisable by its circular form. Sard. (Praun.)

XX. Male Sphinx, here representing (as the editors of the Imp. Gem. explain it) Dionysos Leontomorphos, proffering with one hand a lily which assumes the form of a capacious *crater*, whilst in the other he holds a myrtle-branch: a type conveying in the most speaking manner an invitation to conviviality. Executed with wonderful precision of drawing and equal delicacy of touch, in a somewhat early Greek style. Sard. (Marquis de Salines. Imp. Gem. III. 52.)

XXI. A. Diana, holding in one hand a bow, in the other a distaff. The sun and moon overhead are the primitive symbols, borrowed from Assyrian art, that denote eternity, and point out the presence of a deity in the figure represented. At her feet are seen her attributes, the stag and hound. This has all the air of a Roman copy from some noted early statue of the goddess. Sard. (Vescovali, Imp. Gem. II. 11.)

XXI. B. Apollo reposing after his Victory over Marsyas, and resting his

lyre upon the head of a small female figure holding forth a branch of a tree. This subsidiary personage has been explained as Pitho, or else Themis, the original possessor of the Delphic shrine, but Visconti is certainly in the right by considering her nothing more than one of the ἀλοφόροι, chorus of little girls who annually bore the first-fruits of the country to their patron god. Sard. (King.)

XXII. A. JUBA, KING OF NUMIDIA, the last and the most formidable to Cæsar of the friends of Pompey. His enormous periwig, with its rows of elaborate curls, reads us an amusing comment upon Cicero's jocose allusion to his personal appearance during his visit to Rome, some twenty years before the date of this portrait: "Volitat ante oculos istorum Juba, regis filius, adolescens non minus bene nummatus quam *bene capillatus*" (Pro Leg. Agr. 22). He had been despatched to that city by his father, Hiempsal, to *buy* a decree confirming him in the possession of the public land on the Mauntanian coast, which he had unceremoniously appropriated. However profuse his locks may have been in his youth, it is probable those decorating this likeness were artificial, a fashion remarked by Strabo as prevailing amongst the Numidians. They doubtless had learnt it from their Carthaginian neighbours, for Hannibal, in his bust figured by Visconti (Icon. Grec. III. Pl. 17), is unmistakably bewigged; and Silius also leaves no doubt as to the same practice amongst his countrymen,

> "Tunc frontem Chremes intonsam umbrante capillo
> Sæptus et horrentes effingens crine galeros."—(Pun. I. 405.)

But all the credit of the invention is due to the Pharaohs of remotest antiquity, who regularly paraded, on occasions of ceremony, in huge full-bottomed wigs, perfect specimens of which have come down to our times.

The length of the African chief's purse, equally immortalised by Cicero with that of his curls, is still attested to numismatists by the abundance of denarii extant coined out of his treasures, with his image and superscription, for the pay of the troops who, under Q. Scipio (Pompey's father-in-law) and Petreius, played out their desperate game in his dominions. The notorious arrogance of Juba, which, as Hirtius records, he made his Roman friends so bitterly feel, was doubtless often, though unwillingly, propitiated by their wearing on their fingers the portrait of himself in the character of their patron, as the rule then was with other clients of the powerful. This supposition affords a plausible explanation for the existence of these numerous portraits of a barbarian king whose sole historical importance is derived from his ill-starred connection with the fortunes of Pompey. This head is engraved in the most finished manner of Roman art as it flourished in his times, on a dark Sard. (Maskelyne.)

XXII. B. THE ETRUSCAN, OR PELASGIC, HERCULES, in the act of drawing his bow. The peculiar form of the weapon explains clearly Homer's epithet παλίντονα τόξα; and also why Euripides makes the unlettered rustic com-

pare the third letter in the signature of Theseus to a *curl*; or, as Agathon prefers it, to the *Scythian bow* (Ath. X. 454). It must be borne in mind that the poets always term *Scythian* the bow which, in early art, is the peculiar weapon of Hercules. He only assumes the club in his encounter with the Nemean lion, after his arrows prove of no avail against the beast's impenetrable hide. In the same primitive style of art, as yet full of the traditions of Pliny's "Asiatic," that is, Assyrian School, Hercules knows nothing of the picturesque wild-olive trunk with which mature Greek taste armed him, but bears, as in the present instance, the *metal mace*, such as his prototype Sandon wields on the Babylonian cylinders. Hercules is here represented as a youth according to the rule of primitive art, which, for some æsthetic reason, was in every case reversed by the succeeding school. Thus the ancient beardless Hercules, Neptune, &c. become in the perfected style bearded and mature figures, whilst the originally bearded Hermes, Achilles, &c. are converted into smooth-faced youths. Sard scarabeoid. (King.)

XXIII. A. A ROE, in the act of springing up from her recumbent position, and turning round her head to listen, as if startled by some suspicious sound. This animal is here drawn with such truth to Nature as to be immediately recognisable for that smallest of the deer kind, the Italian *capriolo* or *capretto*, still plentiful in the Tuscan Maremme, where its chase has the same charms for the native sportsman as of old for his Tyrrhene ancestors. This very graceful intaglio fully evinces that Etruscan Art (and the same observation applies to Assyrian and Phœnician) had, in the delineation of animals, completely emancipated itself from all archaic stiffness, which it never succeeded in doing as regards the human figure. That the present work belongs to the Tyrrhene school is demonstrated by the carelessly executed border that encloses the design, manifestly added as an indispensable finish to the signet, whereas in pure Greek engravings (for one of which this intaglio might otherwise be taken in virtue of its elegance and life), the enclosure is always formed by a single, fine line. Sard scarabeus. (Maskelyne.)

XXIII. B. LION PULLING DOWN A STAG. This subject being a common, almost national type of the coins of Phœnicia, this very fine engraving is possibly due to some Tyrian artist, although the gem itself was found at Vulci. The work is remarkable for its extreme finish, even the difference in the hides of the two animals being carefully expressed. To add to the curiosity of this scarabeus, the back is carved in relief into the figure of a warrior, who, one knee bent, grasps his spear, and lifts his finger as if to enjoin silence, being manifestly lying in ambush. This cameo is of the same finished workmanship with the intaglio, and undoubtedly proceeds from the same hand. Such archaic relievi are of the highest rarity. Sard. (Demidoff. Imp. Gem. III. 2.)

XXIV. A. SYMBOLICAL RING: a talismanic composition bringing together

the influences of several divinities for the benefit of its wearer. Upon the ring itself stands the device supposed to be engraved on the signet, being a gryllus in the outline of a stork devouring a serpent, a bird sacred to Isis; which in its turn is surmounted by Apollo's own raven. Within the hoop stands Victory in person. On the *dexter* side is the dolphin-entwined trident of Neptune, coupled with the crescent of Diana. On the *sinister*, the three conical objects must be the *apices* (caps of office) of the flamen Dialis, Martialis, and Quirinalis; and thus is secured the favour of Jove, Mars, and Romulus, with the least possible expenditure of space. They are followed by the caduceus of Mercury, coupled with the torch of Phœbus. At the bottom are placed the thyrsus of Bacchus and the club of Hercules. By this ingenious allegory all the chief gods of the Roman pantheon are brought to act within the narrow area of this gem. The legend tells the world that it is the signet of a certain "M. Varus, son of Quintilius;" and therefore of the same family as the subject of this ode. The R in the name has been doubled merely by the error of the engraver. Sard. (Maskelyne.)

XXIV. B. MERCURY conducting a soul to the other world. The god's *petasus*, it will be observed, is here, as in many other antique figures of him, formed out of the upper shell of a tortoise. The disembodied spirit carries a bay-branch, Juvenal's "humida laurus," the established instrument of purification. Etruscan of the finest character. (Berlin.)

XXV. A. NEMESIS, depicted here exactly as the poet Dionysius describes her in his hymn to that goddess, "measuring life with her cubit (fore-arm), and ever bending her brow downwards under the bosom of her robe." She significantly exhibits her arm, that primitive instrument of mensuration, and which gave its name to the *cubit:* a gesture inculcating moderation (*modus* in its double sense) in conduct. In her other hand she holds a branch of ash-tree, *μελία*, probably taken as her attribute in consequence of the special use of that wood in making spear-staves. The most celebrated statue of Nemesis was that at Rhamnus, sculptured by Phidias, with the utmost appropriateness, out of a block of Parian marble, which had been carried thus far by the Persians under Xerxes for the purpose of making a trophy therewith to commemorate the victory upon which they counted as certain. This statue similarly held in one hand an ash-branch, but in the other a basin engraved with figures of Ethiopians. Upon her head was a crown composed of stags and small figures of Victory. (Pausan. I. 33.) The later types of the goddess attempt to intensify the meaning of the idea she embodies by adding wings, and putting in her hands a measuring-rod and a bridle. Roman work of the finest character. Sard. (Blacas.)

XXV. B. MASK OF SILENUS, crowned with vine-leaves and ivy. His features here, instead of the profound expression of drunken gravity they commonly wear, are distorted with uproarious merriment. This cameo, in

high relief, judging from the extreme minuteness of the finish, must belong to a pre-Roman school. Cameo. (Dr. Nott, Imp. Gem. IV. 56.)

XXVI. Head of Libertas, as she appears upon the coinage of Brutus. The style of this fine work is that of the last century of the Republic, whence it may be inferred that its proprietor, a certain C. Ælius, had joined the same side as Horace when at college. Sard. (Praun.)

XXVII. A. Centaur carrying an immense bowl and an uprooted pine-tree, in allusion to their fighting the Lapithæ with such weapons at the nuptial feast of Pirithous. The monster's figure, on a cameo intended to embellish a piece of plate for the festal board, was clearly intended to read an apt lesson upon the evils of unlimited indulgence in wine, to which his own powerful, semi-divine race owed its destruction. Work in very high relief of the Roman school. Cameo. (Demidoff, Imp. Gem. II. 24.)

XXVII. B. Bellerophon, mounted on Pegasus, and spearing the Chimæra. It will be observed that the hero wears the *petasus* of the Thessalians, and Epirotes, to mark his nationality, he being Prince of Ephyra in the latter country. Sardonyx from Vulci. (Campanari, Imp. Gem. III. 9.)

XXVIII. A. Serapis. The stern aspect of his countenance declares that he is here figured in his character of Aïdoneus, King of the Lower World. The corn-basket, *calathus*, upon his head is explained by Macrobius as signifying the *capaciousness* of the deity (considered as identical with the Sun), whence proceeds all life, and whither all life returns. Later Greek style. (Berlin.)

XVIII. B. Syren, or Harpy, with uplifted arms standing between two seated gryphons. All three seem by their uplifted heads and open mouths to be crying aloud unto their god. The idea seems suggested by the chorus of Cynocephali hymning the setting sun, a constant picture in the Egyptian "Ritual of the Dead." It is hardly possible to conjecture the hidden sense of this most weird-looking group, so full of the dark symbolism of the East, for both design and style unmistakably belong to the purely Asiatic class of Etruscan remains. The Harpy is in archaic art the regular personification of Death, the gryphon of Phœbus, but only in his character of Apollo "the Destroyer." That some reference to these ideas, intelligible at the time, was intended here is tolerably certain, but what lesson the hieroglyph was intended to convey to the beholder of its impression is lost with the religion whence it emanated. Sard scarabeus. (Campanari, Imp. Gem., III. 40.)

XXI. A. War-horse's Head, *couped,* coupled with a *Corinthian* helmet, as the vizored kind was termed to distinguish it from the *Athenian,* which left the face open. Evidently the signet of some cavalier who flourished in the best times of Greek art. Sard. (Demidoff, Imp. Gem. II. 73.)

XXIX. B. GANYMEDE bearing the emblems of his former and present occupation, the shepherd's crook and the vase of nectar. This, the Roman mode of treating the subject, strongly contrasts with the very materialistic conception of the same personage in Etruscan art, given at p. 62. (Berlin.)

XXX. A. VENUS, in her character of "Euplœa," the protectress of mariners, borne over the ocean upon a hippocampus. The goddess wears a magnificent necklace to declare her quality (that being the distinctive ornament of the Queen of Beauty), and expands her peplun with one hand to catch the favouring breeze and assist the progress of her steed, who beats the waters with the fins of a fish, not the fore-legs of a horse, as in the way this animal is usually depicted. In the present case his figure is copied more closely from nature, the type being the curious fish *hippocampus* of the Mediterranean. Amongst the innumerable representations of Venus on gems, I know of none comparable for elegance to this. Sard. (Duc de Luynes.)

XXX. B. CUPID exerting all his strength to hold up an enormous cornucopia, the popular emblem of riches: a most appropriate device for a nymph of Glycera's profession. The name "Aulus" in the field, signature of an imaginary artist, is a modern interpolation. Yellow calcedony. (Marlborough.)

XXXI. A. APOLLO DELPHICUS: on one side stands the altar supporting his tripod, surmounted by a blazing sun, attribute of the god as *Phœbus*, and by a twittering bird, allusive to his character as master of *augury*. On the other side lie his bow and quiver, upon which sits the god's own prophetic ominous fowl, the raven. The inscription in the field shows the gem to come out of the original cabinet of Lorenzo dei Medici. The stone has been cut down into an octagon in mediæval times, when that pattern was greatly in vogue for signets in consequence of its supposed talismanic virtues, as representing the *ogdoad* of Pythagoras. Sard. (Florence.)

XXXI. B. APOLLO AGYIEUS, guardian of roads and streets, leaning against a dwarf column, his proper symbol in this character (Chrishna's *lat*), and holding forth his bow in token of amity. Piredot. (King.)

XXXII. A. APOLLO MUSAGETES, clad in the long gown of a Muse, and seated before the Delphic tripod, singing to the notes of his own *cithara*. The make of that instrument, the invention of this god, as distinguished from the *lyra* of Mercury, is very clearly expressed in this representation. An example, almost without a rival, of the perfect Greek style. Sard. (Dr. Nott, Imp. Gem. IV. 21.)

XXXII. B. TERPSICHORE TUNING HER LYRE, the attitude assigned to this muse by the regulations of ancient art; as Ausonias expresses the code,—

"Terpsichore affectus citharis movet, imperat, auget."

Her figure is backed by a lofty pedestal supporting a statuette of Bacchus, presiding deity of the theatre. The name in the field is that of the pretended artist Allion, whose existence is due to the fabricators of signatures in the last century. Onyx of three strata. (Blacas.)

XXXIII. ETRUSCAN YOUTH DRIVING IN HIS CAR THE "ILL-MATCHED PAIR,"[1] a sphinx and a mortal horse, and confronted by a harpy, who amicably proffers him a lotus-flower. A design rich in symbolism, and breathing all the gloomy mysticism of that Oriental creed, as yet uninfluenced by the elegant materialism of Hellenic culture. The harpy, that regular emblem of Death in archaic sculpture, may, however, by her presence here give a clue to the hidden meaning of this composition. The horse, also, in sepulchral bas-reliefs, signifies departure from this world, whilst the sphinx is the attribute of the Assyrian war-god, Nergal. It may, therefore, be conjectured that this combination pictures the happy arrival of some departed hero in the Elysian Fields, and his welcome by the genius of the place whither he is conveyed by the ministers of his patron gods. In the well-known tomb-painting at Tarquinii, the departed soul is borne along on a car drawn by his good and evil genii. And the idea perhaps supplies the true interpretation of the interesting *graffito* here figured. Some such monument of primitive art probably suggested to our poet the strange allusion to the deification of Romulus,—

"Martis equis Acheronta fugit."

Gold ring. (Fioli, Imp. Gem. I. 58.)

XXXIV. JUPITER IN HIS QUADRIGA, thundering above the clouds. The horses, in various attitudes, are drawn with uncommon spirit, and are engraved with a lightness of touch that declares the work to proceed from some good Grecian hand. Sard. (Praun.)

XXXV. A. THE FORTUNA *Fortis*, OR *Equestris* OF ANTIUM. She is figured on this gem exactly as she appears, side by side with her twin-sister Fortuna *Felix* (whose head is diademed), upon a denarius coined by Q. Rustius, a master of the mint to Augustus. The symbol of the ram's heads alludes to the *canting* device of the *gens* Rustia, a ram *passant*, which was put on the consular coinage of that family. The only difference between the two types is, that on the denarius first mentioned the goddess holds in her hand the same little disk (a *libum*, sacrificial cake?) which on the gem is seen in the bill of the bird, and the exact meaning of which it is impossible to discover. She appears bending her head forwards, as though nodding assent to the questions of those who came to consult her far-famed oracle, that being the mode in which her responses were returned there, as we learn from Macrobius (Sat.

[1] The best simile Virgil could think of for a bad match. "Jungentur jam gryphes equis" was perhaps suggested by a picture of this kind.

I. 23), "Vidimus apud Antium promoveri simulacra Fortunarum ad danda responsa." The *ant*, that proper attribute of Ceres as the first builder of granaries, may allude to Fortune's despotic sway over the fruits of the earth, or else is, like the ram, a kind of *rebus* on the name of Rustius, as the "poor cultivator of the country" whose special devotion to the goddess of Antium Horace notices in this ode. From the identity in style, equally with type, it is almost demonstrable that this gem was the actual signet of this moneyer of Augustus. Prase. (King.)

XXXV. B. Fortuna Primigenia, carrying Neptune's dolphin and trident, to signify that she is "mistress of the seas," and, to express the same notion more forcibly, borne upon the back of "the tyrant of the Western wave," Capricornus. An early Roman work. Sardonyx. (Dr. Nott, Imp. Gem. IV. 11.)

XXXVI. A. Sacrifice to Jupiter. A Roman in his toga, with covered head, "sacrifico ritu," and bearing the bowl of libation, accompanied by the *popa* armed with his pole-axe, is advancing towards the god, who sits enthroned upon a lofty pedestal. Fine work of the Augustan period. Sard. (Blacas.)

XXXVI. B. Victory, in the character of Hygeia giving her serpent to drink out of a patera. The union of these very diverse divinities in one person can only be explained by supposing that the owner of the signet wished equally to court the influence of both. Fine Greek style. Sard. (Blacas.)

XXXVII A. M. Antony, a contemporary portrait. There is something of the Hercules-type in the massy cast of the features, in fact the Triumvir boasted of his descent from the Heraclide *Auton*, and used among his troops (records Plutarch) to affect the costume of the demigod coming out in a lion's hide and carrying a club for a sword. Sard. (Capranesi, Imp. Gem. IV. 91.)

XXXVIII. B. Female Head covered with the skin of an elephant, forming a species of helmet. Cleopatra-Selene first appears on her coins in this singular head-dress. As this queen's husband, Physcon, also assumes the same costume, it is probable that he chose to figure thus as the Libyar Hercules, in opposition to the Theban, the character under which the Macedonian kings were regularly depicted. The reason commonly assigned, an allusion to the great force of war elephants he possessed, is altogether untenable. In old art the brides of Hercules, Omphale or Iole, wear the hero's own equipment, and by the same right Selene puts on the elephant-mask. Under the Romans this head became the established type of the *province* Africa, and therefore distinguishes much of the mintage of Alexandria. But the fine work of the present gem carries it back to the Ptolemaic period. Sard. (Blacas.)

XXXVIII. A. ETRUSCAN GANYMEDE, kneeling as he presents the *cantharus* to his lord, and holding in his left hand the *capis* whence it has been filled. This wonderfully finished intaglio preserves to us, in the effeminate plumpness of the forms,[1] the Tyrrhene beau-ideal of youthful beauty, and, doubtless, in this boy the actual figure in which some favourite *pincerna* performed his duty at the outrageous revels of the Etruscan nobility, of which Theopompus has left so vivid a picture. (Athen. XII. 14.) As in most Etruscan engravings of the highest class, the border is a guilloche, executed with the utmost precision. Sard scarabeus. (Beugnot. Imp. Gem. III. 4.)

XXXVIII. B. YOUNG FAUN, acting the Ganymede to his senior, and filling for him his capacious *scyphas*, with the wine lifted by a *cyathus* out of a profound *crater*. The hatched lines in the exergue are the usual archaic representation of a grassy foreground. Sard. (King.)

BOOK II.

I. A.

JULIUS CÆSAR, the star in the field above is the "Julium Sidus." Suetonius notes (c. 88) that on the occasion of the first games celebrated in Cæsar's honour, after his deification by his heir, Augustus, a comet appeared and shone for seven nights in succession, which the vulgar believed to be the soul of the deceased. "For this reason," he adds, "a star is placed upon the head of the Dictator's statue." This adjunct, therefore, is a proof that the present gem was executed after Cæsar's death—in the reign of his successor, may be satisfactorily deduced from the excellence of its workmanship. *Antique* gems with Cæsar's portrait are of extreme rarity, the innumerable examples claiming that honour to be seen in every collection, being easily recognized as productions either of the Cinque-cento School (when the pretended *vera effigies* of the greatest of the Romans was naturally more in demand than any other), or else, if of highly finished work, belonging to the clever imitators of the antique in the last century. Amongst the immense number that have come under my notice, this profile and the Townley (in front face) have alone presented, upon careful examination, all the necessary criteria of antique origin. Sardoine. (Maskelyne.)

I. B. PLECTRUM AND SCABILLUM, the proper *arms* of a musician. The plectrum was an instrument with a curved handle and elastic blade of horn or ivory, used for striking the strings of the lyre in the same manner as the

[1] Clearly betokening "adolescens exsectæ vel ambiguæ virilitatis," the fashionable cupbearer of Seneca's times.

dulcimer is now played, for the ancients never thought of twanging the chords with the bare finger-ends. The scabillum was formed of thin bronze plates fastened loosely together in the form of a shoe-sole, and was worn by flute-players on the foot, being used for beating time to the notes of that instrument. Sard. (Kestner. Imp. Gem. II. 90.)

II. A. HEAD, in a Phrygian cap, round which is tied the royal diadem. The costume naturally suggests Priam for the subject, but the features are too harsh and have too much individuality for an ideal portrait. More probably it is the likeness from the life of some petty Asiatic prince, and its peculiar execution, almost Parthian, supports this explanation. Sard. (Blacas.)

II. B. ARIMASPIAN arrayed, like Hercules, in a lion's hide, struggling with a gryphon, which he throttles; whilst the monster, turning back its head, vainly strives to tear his arm with its eagle-beak, at the same time plying its talons vigorously against his body. This spirited group is the earliest representation to be found in art drawn from the wild story which Herodotus says (IV. 27) the Greeks had learnt from the Scythians about the "one-eyed" (*arima—spou*) race in the far North, ever warring with the Gryphons for their hoarded gold. The whole fable may have originated in an attempt to explain the similar combats between men and symbolic monsters, that favourite theme of Assyrian art, but its early currency in Europe is evidenced by this intaglio, anterior in style, by full two centuries, to the age of Herodotus. Scarabeus of banded agate. (Feoli. Imp. Gem. I. 13.)

III. A. THE GENIUS OF DEATH, leaning upon his inverted torch. An elegant form of the "Memento mori," chosen for his signet by a certain Eugenius of the lower times of the Empire, as is apparent from the characters in which his signature is engraved; the name being written in its Latin form, but in Greek letters. This gem, though very prettily executed for its period, derives its chief interest from having once belonged to the Gallic Polycrates, Murat, who presented it to Mme. de Vaudiron. Sard. (Davidson.)

III. B. MERCURY conducting the soul of a youth to the shades, and consigning him to Charon, who, with an air of sympathy, politely assists him to enter his ferry boat. A beautiful composition in the imperial Roman style, very elaborately finished. Peridot. (Maskelyne.)

IV. A. AJAX, SON OF OILEUS, tearing away Cassandra (the "virgo rapta" of this ode) from the altar of Pallas. The helpless despair of the suppliant, and the contempt for her protectress manifested in the gesture of her ravisher, are given with wonderful expressiveness in this gem. So early is the style of the design, that it may well be an exact transcript of the ivory carving on the

Coffer of Cypselus, "Ajax dragging away Cassandra from the statue of Athene, over which is the inscription Αἴας Κασσάνδραν ἀπ' Ἀθηναίας Λοκρὸς ἕλκει" (Pausan. V. 19). Or again, its prototype may have been the *pendant* to the "Ajax struck by lightning," which even in Pliny's day was one of the sights at Pergamos. It was by Apollodorus the Athenian, noticed by the historian as the very earliest painter (he flourished in the 93rd Olympiad, or B.C. 408), whose works arrested the eye. (Plin. xxxv. 36. 1.) This gem, which is in the later Etruscan style, is also particularly interesting for the accuracy with which all the details of the hero's armour are made out. It will be observed that the breastplate is decorated with two inlaid serpents raising themselves up towards the neck. This explains Homer's account of a similar, only more elaborate, decoration on the cuirass of Agamemnon, the three serpents in *niello* μέλανος κυανοῖο arranged upon it on each side with the same subordination to its shape (Il. xi. 25). Banded agate. (King.)

IV. B. CUPID TRIUMPHANT, bearing the palm-branch of Victory, and master of the attributes of the principal gods. He rests one hand on the club of Hercules, and with the other extends the caduceus of Hermes in token of amity, whilst at his foot lies the shield of Mars. Fine Roman work. Sard. (Kestner. Imp. Gem. IV. 27.)

V. A. THE DIONYSIAC BULL, girt with ivy and standing upon the thyrsus, a symbol introduced to certify the significance of the representation. Dionysos-Sabazios being always represented with the horns of a bull, it may be inferred that the animal itself was the primitive type of the god. It may, indeed, have been the sacred bull of India transported into Greece with the other paraphernalia (like the *lingam*) of the Mysteries, which the Greeks themselves had for once the honesty to confess were direct importations from the former country. "Dionysos" being no more than *Devanisi* (a title of Siva) Grecised, it was but natural he should bring with him the animal, *Gan*, his special attribute at home. As for the explanation that Dionysos is figured with horns, from having first taught the use of oxen in tillage, it may be set down without further inquiry to the account of the *rationalists* of the latest ages of Greece. Now and then in history, the original Siva peeps out in his Hellenic successor in a manner strangely at variance with the usual character of the jolly god; when, for example, he appears as the Dionysos *Omestes*, to whom Themistocles was forced by the diviners to offer in sacrifice the three sons of Sandace, Xerxes' own sister, who had been captured on the eve of the battle of Salamis. (Plutarch.)

The name of the pretended engraver, Hyllus, has been interpolated in the field by a modern hand to enhance the *selling-price* of this magnificent gem. Sard. (Paris.)

V. B. THESEUS CONTEMPLATING THE SWORD, the credentials of his birth, which he has just recovered from the rock underneath which his father,

Ægeus, had concealed it. The youthful hero is seen to have discarded the club which had previously served for his weapon, upon thus coming into possession of the paternal sword. The figure is delineated with admirable accuracy, and beautifully finished, being an example, having few superiors, of the perfect Greek style.[1] Sard. (Dr. Nott. Imp. Gem. I. 69.)

VI. WINGED MAN standing between a sphinx and a panther, and grasping a fore-paw of each monster, to express his complete mastery over them. The principal figure and his action is beyond dispute a transcript of that popular device on the Assyrian cylinders; the king, similarly equipped, amicably grasping the proffered paws of the winged lion and winged bull, the attributes and representatives of Nergal and Nin, the Mars and Hercules of Nineveh. Of the joint patronage of these two deities the owner of the signet boasts to all who may behold the impression thereof. *Griffito* on a gold ring. (Avolta. Imp. Gem. III. 59.)

VII. A. BRUTUS THE YOUNGER: a contemporary portrait. All the portraits we have of him exhibit the same growth of short beard on the chin and cheek, which circumstance indicates the period of his life to which they belong, for it is recorded of him that during the latter part of the Civil War he suffered his beard to grow, the usual mark of mourning. From the frequency of genuine antique gems with this head, it may be deduced that it was generally worn in the signet-rings of all who followed his party, as a profession of republican principles. Heads of Augustus at a time of life corresponding with this date are equally frequent in cabinets, and may be accounted for on the converse system. Sard. (King.)

VII. B. BACCHUS, a bunch of grapes in one hand, his thyrsus in the other, half-reclining, and seemingly half-overpowered by his own influence, is drowsily contemplating his own image reflected in the liquid mirror of the cantharus set before him. The conception of the attitude is entirely novel, and has been rendered with exquisite skill by the engraver of this masterpiece of the Campanian school. The gem was found at Cumæ, and coincides in style with many other glyptic works furnished by the same locality.

The peculiar form of the cantharus merits attention, as it elucidates Athenæus (xi. 488), where he quotes the various theories advanced in explanation of Homer's puzzling description of Nestor's celebrated cap. The great difficulty was the expression "*δύω δ' ὑπὸ πυθμένες ἦσαν*," which some explained by a very complicated contrivance for a base, but others more rationally

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[1] This gem shows us how Parrhasius had treated the subject in one of his masterpieces, which in Pliny's time adorned the Capitol. Euphranon, a painter of almost equal eminence, who had attempted the same figure, was forced to confess that the Theseus of his predecessor looked as if he had been fed upon roses, his own upon common meat—alluding to the superior beauty of Parrhasius' colouring. This shows that the design was the same in both paintings; indeed, all the types for representations of heroes seem to have become stereotyped in the archaic period.

by the example of the κανθάρια of their own times, "which had one bottom, that of the bowl itself, and forged together with it, and a second, that was affixed to this, small at top, and spreading out wide at bottom, upon which the whole vessel stands." So in this cantharus the hemispherical bowl has for foot an exact counterpart of itself in form, only smaller and reversed. Sard. (Rhodes.)

VIII. A. PHILOCTETES RECLINING UPON A LION'S HIDE, and driving away with a wing the flies that swarmed about his festering foot. The cause of the wound was variously reported. Homer merely says (Il. II. 718) that the Greeks left him behind at Lemnos "suffering from the bite of the baleful serpent;" and the scholiast adds in explanation that he was thus punished for having overthrown the altar of the "golden" Minerva of the island. This version is the one adopted by the Etruscan artists, who delighted in representing the hero in the act of overturning the altar, whence, unperceived, issues the asp that stings his foot. The latter legend told that, having sworn to Hercules when he kindled the pyre for him on Mount Œta never to reveal the burying-place of his ashes, he at last did so at the entreaty of the Grecian chiefs, evading his promise by *stamping* on the spot with his foot. This foot was immediately afterwards wounded by the accidental fall of one of the poisoned arrows of Hercules, the effects of which tortured him for seven years in his lonely exile, until Machaon was taught how to heal the sore. The subject, therefore, conveyed a striking warning against impiety and perjury, which accounts for its extensive popularity in the serious art of the primitive school.

The name "Boethus" placed so conspicuously in the field is certainly that of the *artist*, though as certainly not that of the *engraver* of the gem. Boethus is named amongst the four most eminent silver-chasers, *cælatores* on record, by Pliny (xxxiii. 55), who says that some of his works were then to be seen in the temple of *Minerva* at Lindus. Pausanias further informs us that he was a Carthaginian, mentioning as something noteworthy his gilded figure of a little naked boy seated in front of a Venus in Juno's temple at Elis (V. 17. 4). It is, therefore, more than probable that this cameo, the work of a good hand in the times of Augustus, is a copy of some particularly admired *emblema* by that old master, whose art had by that time, as Pliny notices, been entirely lost, and its productions, in consequence, become enormously precious, a very small silver chasing, by Pytheas, fetching the equivalent to £400. It can be proved, from the remains still preserved, that the *cælaturæ* in onyx had replaced those in silver for the decoration of plate, and were usually exact reproductions of them. Nay, more, the appropriateness of the moral would lead us to suspect that this "Punishment of Philoctetes" might have adorned one of the very Lindian vases of which Pliny speaks. Cameo in white on dark ground: of the actual size. (Beverley.)

VIII. B. WINGED LIONESS, collecting herself for a spring. This type is

quite unique, but may be interpreted as symbolizing the union of force with promptitude, by a novel creation of the same nature as the winged lion, the regular attribute of Nergal, the Assyrian war-god. The Greeks, in truth, derived all such symbolic monsters indirectly through the medium of the Ionians, from the inventions of Assyrian fancy; as is evinced, most plainly of all, in the rise and progress of their vase painting. To this source of ancient art Pliny alludes by his brief notice of the first division of painting into the Asiatic and Helladic schools. This elegant and novel animal is engraved in a style of incomparable delicacy upon an agate of several bright colours, arranged so as to form a true heraldic *chevron*. This singular natural conformation of the stone was, there is reason to believe, much admired by the early Greeks, for they have made it the vehicle for several of their best intagli. But, from some now inscrutable motive, such engravings represent animal forms exclusively, horses, centaurs, and the like, which are arranged with a very conspicuous co-ordinance to the chevron emblazoned by nature on the signet. In the present instance, the artist has so ingeniously managed his design, that the lioness appears bounding forth out of the dark shade into the clear and colourless field of the agate. (Beverley.)

IX. A. The Despair of Cupid, who, seated on the ground, is bewailing his Psyche, the dead butterfly which lies before him. Hardly another antique work can be found so full of grace, and telling its story so plainly, as does this exquisite little gem. From the unusually definite form of the ground-line, which has the appearance of a stone plinth, it may be inferred that the subject is a copy from a marble sculpture. Onyx. (Dr. Nott. Imp. Gem. IV. 32.)

IX. B. Sacrifice after a Victory, in which the chief personage, to judge from the Venus emblazoned on his shield, represents Æneas. The execution of this beautiful intaglio seems to indicate a copy by an excellent modern hand from an antique original. Sardoine. (Blacas.)

X. Mercury, with his wand and money-bag, accompanied by Fortune standing on her globe. This is the earliest representation of the goddess (so popular under the Empire) that has come in my way, being done in the elaborate archaic Greek manner, whereas all the rest display the Roman taste and treatment. Nevertheless, the Athenians had the type of this deity from the first, which appears amongst the rest from the anecdote Plutarch tells of the satirical picture published by the enemies of Timotheus, representing that general asleep whilst Fortune was catching cities for him in her net. Sard. (Beverley.)

XI. A. Vulcan, forging a helmet, part of the arms of Æneas, as may be inferred from the presence of Venus, who holds the finished sword, and appears as if hastening on the work. Roman. (Berlin.)

XI. B. Ariadne, the Roman Libera, her hair ivy-crowned, and bust covered with the spotted deer-skin, *nebris*, the garb appropriated to the Mænades. Greek style. (Berlin.)

XII. A. Warrior's Head, in a helmet of the pattern commonly known as Persian, and such as Ammianus describes Sapor II. as wearing at the siege of Amida, "arietini capitis figmentum pro diademate gestans." This portrait is assigned to Hannibal by the editors of the "Impronte Gemmarie," an attribution accepted as authentic by K. O. Müller. The Romans had sufficient authority for their likenesses of their celebrated enemy, no less than three statues of him being amongst the curiosities of the city in Pliny's own times. I cannot, however, discover what reference the shepherd's crook in the exergue bears to the history of the Carthaginian general; one would rather have conjectured that it denoted the "Last of the Greeks," Philopœmen, as a rebus on his name. Sard. (Dr. Nott. Imp. Gem. III. 86.)

XII. B. Venus robing herself, a figure drawn in the severe style of the school of Phidias. Scarabeoid of unusual magnitude, in lapis lazuli, (the highly valued *sapphirus* of early Greece) found at Athens. Subject and style prove it to have been the signet of a lady of Aspasia's times and profession. (Maskelyne.)

XIII. A. Sappho, a refined version of the portrait of the poetess given upon a coin of Mytilene. She wears the *mitra*, or head-cloth, the national costume of the women of Asiatic Greece and the Egean Islands. Hence Virgil has—

"Copa Syrisca caput *Graia* redimita mitella."

Antique paste, taken from a very fine Greek work. (Praun.)

XIII. B. The Giant Orion, as Ulysses beheld him in the shade, still engaged in the chase of the wild-beasts slain by him on earth. He wields in one hand his "club made wholly of bronze, never to be broken," and grasps a lion by the tail, exactly in the style of his true prototype *Nim* (Nimrod) in the sculptures of Nineveh. The running fox, so truly drawn in the field, may either be intended for a rebus on the owner's name, or perhaps to convey the moral of the superiority of craft over brute force—reynard contriving to escape the giant, who has no difficulty in mastering the king of beasts. Greco-Italian work of the best period, engraved in the metal of a solid gold ring; as was the practice, according to Ateius Capito, when that form of the signet first came into use. (Vescovali. Imp. Gem. I. 15.)

XIV. A. Clepsydra, supported by two flying genii. In this very primitive contrivance, time was measured by the escape of water through a small opening in the pointed extremity of the vase. Banded agate. (King.)

XIV. B. Atalanta, looking back in the midst of the race to pick up the

golden apple thrown down by her competitor, Hippomenes. Justly styled by Winckelmann "one of the most perfect engravings to be seen anywhere;" and that acute judge thinks he discovers in it "the idea of the Juno of Homer, who moves swifter than thought itself." The treatment of the graceful contours of the maiden's body, so plainly discernible through the gauzy texture of her voluminous drapery, is particularly to be admired. Greek work of the most perfect style. Amethyst. (Berlin.)

XV. "SABINUS," Titus Tatius, the colleague of Romulus: the exact portrait put upon their mintage by the family Titia (claiming descent from him) in the last century of the Republic. This head, therefore, like those of Romulus, Numa, Ancus, &c., similarly seen on the consular denarii, could only have been copied from the statues of the kings in the Capitol, which were standing there as late as Pliny's times, who quotes them as works of the age of their originals. They must consequently have been done by Etruscan statuaries, which indeed is manifest from their archaic design, as preserved in these copies. Sard. (Capranesi. Imp. Gem. IV. 90.)

XVI. A. TANTALUS catching eagerly at the waters that surround him, but fly backwards in a heap from his touch. The retreating element is expressed by the usual conventional wave pattern, which curiously, though effectively, renders its rapid motion in the legend. This intaglio, for admirable drawing and exquisite finish, stands amongst the first of the Etruscan school. Sard scarabeus. (Blacas.)

XVI. B. Two WARRIORS conducting a third, apparently wounded, who supports himself by placing his arms over their shoulders. This subject is often met with upon *Roman* gems, and has received various, all unsatisfactory, explanations; for example, the Marlborough is described as "The Death of Epaminondas:" elsewhere the same is termed "Pietas Militaris." It, however, can only represent (taking all the circumstances into account) the Three Horatii, and the *eagle*-crest on the helmet of the principal figure was certainly introduced to leave no doubt as to the nationality of the champions. The type probably became in later times a recognized emblem of fraternal love. Sard. (Duc de Luynes.)

XVII. A. SATURN, in his serpent-car. He bears the scythe and pruning-hook, as having first introduced the arts of agriculture into Italy, whither he came an exile from Crete. There he was hospitably received by Janus, whom another tradition, preserved by Plutarch ("Numa"), makes a colonist from Thessaly, and who had brought the aborigines of Latium to live under his government. Aquarius, the Sign, appears in the field overhead, because that was the first *House*, or most benign aspect of the planet, as Dorotheus teaches

αἱρετοὶ ἐκ τούτων μᾶλλον Κρόνος εἰν Ὑδροχῆι.

The Capricorn is the Saturn's second House, for each planet possessed two. (Sard. Imp. Gem. IV. 1.)

XVII. B. MINERVA MEDICA sacrificing the butterfly of life upon a blazing altar, decorated with garlands and a *patera*. The serpent, special attribute of the goddess in this character, is seen affixed to a cippus behind. I am strongly tempted to discover, in this singular design, a record of a curious fact mentioned by Plutarch in his Life of Pericles. In building the Propylæa of the Parthenon, one of his best workmen fell from a great height, and was so injured that his life was despaired of by the surgeons. But Pallas, appearing in a dream to Pericles, revealed a medicine to him whereby the man was speedily and completely cured. Pericles, in testimony of gratitude, made a statue of the "Athene of Health," placed close to the altar in the Acropolis, and still existing there when Plutarch wrote. Of this statue a copy is probably preserved in this gem, at least its character harmonizes well with all the requirements of such a theory. The letters in the field are the initials of the Roman, for whom the signet was engraved. Sard. (King.)

XVIII. A. HERCULES sinking under the load of his troubles, but succoured by an aged deity with mighty wings, and holding for attribute the laurel-branch. In the latter god Raspe thinks he recognizes Saturn, but this explanation is untenable, for that deity nowhere intervenes in the history of the labours of his grandson; and, what is more, Saturn had been stripped of all power, and preserved only an otiose dignity in Olympus long before Hercules began his career. But the style of the work, which is indubitably Etruscan, declares the subject to be tinctured with the melancholy spirit of that religion, and that we here behold *Charun*,[1] god of death, Horace's "Satelles Orci," bringing the surest of all relief to the misery of the despairing hero. To mark the benevolent intention of the "officer of Death," the artist has, with much taste, placed in his hand the lustral laurel-branch (the established instrument of purification in the funeral rites) instead of the ponderous mall, *Charun's* proper badge when he figures merely as the genius of Destruction —the character in which he commonly appears on the Etruscan sarcophagi. Banded agate. (Townley Gems. Brit. Mus.)

XVIII. B. SPHINX recumbent, wearing a curious radiated head-dress. A good example of the archaic Greek style, as yet little advanced upon its Assyrian original. In the system of symbolical imagery, cultivated in the first times at Nineveh, the male sphinx, combined man and lion—apt emblem of the war-god Nergal, was the most frequent, yet a female sphinx of exquisite design, like that on the coins of Chios, has been discovered at the same place. Although the male figure is frequent enough in early Greek art, yet as sculpture advanced

[1] Or it may be *Mantus*, the Etruscan Pluto.

towards perfection the female type became the exclusive model, partly from its superior gracefulness, and partly from its association (after its religious meaning was forgotten) with the famous monster of Thebes. Sard scarabeoid. (King.)

XIX. A. Bacchante's Head, full of a wild inspiration of her god. The most beautiful embodiment of the idea ever produced by the glyptic art. (Berlin.)

XIX. B. Nymph seated under a tree, and stealthily opening the Bacchic hamper, cista mystica, whence the serpent of the god rears himself against her to avenge the sacrilege. A young Faun, her abettor in the deed, testifies his alarm at the unexpected apparition by his gestures and attitude. The warning against betraying the secrets of the Mysteries, conveyed by this elegant composition, is obvious at the first glance. Sard. (Vidoni. Imp. Gem. IV. 47.)

XX. A. Stork in its flight upon its annual migration. Of all glyptic monuments known, this, perhaps, is the most interesting, bearing as it does the most ancient as well as the most complete of the few *genuine* artists' signatures we possess, for it proclaims itself "the work of Dexamenos the Chian." Its high antiquity is demonstrated by the fact of the letters in this legend reading from right to left on the *impression* (the way in which they were intended to meet the public eye, and, therefore, by a necessary consequence the regular mode of writing at the time), which proves the work prior to the date of Herodotus at least (B.C. 450), for that historian alludes to the present mode of writing Greek as the established one of his age, in fact, as the only natural way of writing at all. (II. 36.)

In the choice of the very remarkable device—the flying Stork—it is more than probable the engraver intended to express by a *rebus* his own nationality, his belonging to that ancient race the Pelasgi, whose appellation (actually signifying *Storks*) was derived by their Hellenic rivals from their frequent, though enforced migrations. This conjecture is almost rendered a certainty by Strabo's remark that the artist's countrymen, the Chians, boasted themselves descendants of a Pelasgic colony from *Thessaly*, the country ever referred to as the great centre of that primæval people. Dexamenos, therefore, claims kindred with Mnesarchus, father of Pythagoras, the first gem-engraver on record, for he was a native of one of the Ægean isles whence the Athenians expelled the Tyrrheni, whereupon he sought an asylum at Samos, according to Aristotle, as quoted by Diogenes Laertius.

Engraved with a precision that fully equals the perfection of the drawing upon a sard *scarabeoid* discovered at Kertch, and now in the Cabinet of the Hermitage, St. Petersburgh.

XX. Greek Lady standing in a pensive attitude before a sepulchral cippus, to which she has brought libations in the large *hydria* she carries in her hand. The subject may be explained as Electra at the tomb of Agamemnon. The drawing is so pure, though divested of all archaic stiffness, that the work may justly be referred to the times of Phidias. Sard. (Blacas.)

BOOK III.

I. A.

HEAD OF JUPITER, the hair simply bound with a fillet, after the most antique fashion of representing this deity. Few glyptic embodiments of the idea of the supreme god equal this in majesty of expression, or in beauty of design: the execution proves the engraving to emanate from the best period of Grecian art. Sard. (Blacas.)

I. B. TRIPTOLEMUS, the Bonus Eventus of Latium, wearing the *chlamys*, and elevating in one hand two splendid ears of wheat (*bearded, triticum*) whilst with the other he lets fall the sacred serpent out of the winnowing-fan, "mystica vannus Iacchi." The field of the gem is occupied with large Punic characters, whose ill-defined forms attest the work of an engraver to whose eye they conveyed no meaning, whilst the figure itself is in the best Greek style; considerations which lead to the reasonable inference that the signet was cut in Sicily for some Carthaginian lord of a district. Sard. (Demidoff. Imp. Gem. II. 37.)

II. A. COMBAT BETWEEN TWO ROMAN *Equites* AND AS MANY GAULS. One Roman has already killed his man, who lies prostrate in the foreground. His comrade aims his spear at his opponent, who receives the blow on the huge national shield, whilst, one knee bent, he swings back his long broad-sword, aiming a furious cut, after the fashion of his people, at the *neck* of his adversary. (*Vide* Plutarch's "Camillus.") This gem commemorates some famous exploit in the Gallic wars performed by the owner of the signet. Sard. (King.)

II. B. HARPOCRATES, GOD OF SILENCE, which virtue he enjoins by his gesture. The infantine deity is here bound hand and foot with a magnificent string of pearls, aptly typifying the "tuta merces" promised to all who keep his law. The work is in very high relief, and the figure is drawn in the cut to the actual size. Cameo of three strata. (Capranesi. Imp. Gem. IV. 20.)

III. A. JUNO, with her hair very elaborately dressed, and bound with the *sphendone*. The extreme finish, coupled with the mannerism of the drawing, warrant our ascribing the work to the Syracusan school at its most flourishing period. (Berlin.)

III. B. HERCULES DESTROYING THE HYDRA: represented in precisely the

same action as upon the coins of Phæstum at the earliest appearance of the type. From this fact it may be safely regarded as the copy of some ancient and much admired piece of sculpture.

IV. A. Polyhymnia, Muse of Eloquence and Rhetoric seated, and making with her hand the gesture that indicates her office.

"Signat cuncta manu, loquitur Polyhymnia gestu,"

as Ausonius describes her in his list of the characteristic attitudes of the Sisters Nine. She is wrapped from head to foot in a loose linen robe, because she presides also over Mystery and Fable. It is to this function of hers that allusion is made by the sepulchral cippus supporting the little naked boy, that natural type in all times, from Greek to Gothic, of the disembodied human soul. In this design, therefore, the Muse is pictured as meditating upon the history of the departed hero before whose tomb she is seated. In another gem, the Sacrifice of Polyxena, the soul of Achilles is similarly typified by this naked infant, squatted "*pillidula rigidula, nudula*" upon the summit of his monument. Polyhymnia carries a fan (or, in modern phrase, a screen), made as then used in the shape of an ivy-leaf. This instrument (*ventarolo*) continues to this day the regular substitute for bellows in the Italian household.[1] Fine Roman work. Almandine of remarkably beautiful quality. (Beverley.)

IV. B. Youthful Giant defying Jupiter. He has serpents for legs to indicate his being the spontaneous production of Earth, as that reptile was believed to be, whence the epithet γηγενὴς δράκων in the oracle, predicting the manner of Lysander's death, preserved in Plutarch. The giant protends for a shield a lion's hide wrapped about his left arm, whilst with his right hand he prepares to hurl a rock against his opponent; the very attitude intended by our poet's "minaci Porphyrion statu." The expression was certainly suggested to him by the sight of the prototype of this gem, a subject often repeated in glyptic art. Antique paste from a Greek original. (Dr. Nott. Imp. Gem. I. 63.)

V. A. Victory, carrying a trophy, and holding forth a wreath, standing upon a terrestrial globe placed upon a Bacchic altar, which is decorated with masks and a tiger-chariot. Two Parthians, easily recognized by their costume, kneeling as suppliants, offer to the goddess two legionary standards. This interesting design is unmistakably a contemporary work, commemorating the recovery by Ventidius of the Roman standards lost by Crassus in his ill-starred invasion of Parthia. Their recovery was esteemed by Augustus the

[1] At the time when every fine gem was supposed to commemorate some historical fact, this subject was explained to represent Calpurnia full of uneasiness as to the fate of Cæsar in consequence of her dream! And with this interpretation it is published in the Orleans Gems.

crowning glory of his whole career. Blue antique paste. (Lord Northampton. Imp. Gem. II. 69.)

V. B. PORTRAIT OF A WARRIOR, his hair tied with a fillet, and covered with the visored Corinthian helmet. This defence is elevated upon the head, in the way it was worn when not actually in the combat. The Etruscan border inclosing the design proves the work to be of either Tyrrhene or Italiote origin. It may be Mars, else is undoubtedly one of the earliest attempts at portraiture in a gem anywhere to be discovered. It is finished in all the details with the most scrupulous minuteness. Sard. (Blacas.)

VI. INSIGNIA OF THE SACERDOTAL OFFICE, very artistically combined. In the centre is the *bucranium*, wreathed with the *vitta* used for decorating the altar: above it the *secespita*; below, the *lituus*. It is flanked by the poleaxe, and *simpulum* or ladle for lifting the wine out of the *crater* for libation; and on the other side by the *aspergillum* for sprinkling the lustral water, and the *apex*. This last badge declares the signet to have belonged to some one of the three highest religious dignitaries at Rome, the flamen Dialis, Martialis, or Quirinalis, for these alone had the right to wear this time-honoured head-covering. Antique paste. (Imp. Gem. IV. 64.)

VII. A. BELLEROPHON watering Pegasus at Fount Hippocrene, under Mount Helicon, which had gushed from the earth at the stroke of his hoof. The letters in the field are probably intended for the name of Sostratus, blundered. The date of this elegant work has long been a matter of dispute, but in truth its treatment is too pictorial for the design to belong to any antique school. Sard. (Marlborough.)

VII. B. PENELOPE, seated in a pensive attitude, and gazing on the bow of the absent Ulysses, which stands against the wall before her. The figure tells its story well, though represented with all the *naïveté* of archaic art, without the least feeling of beauty or sentiment. The work is nevertheless of extreme interest, as being the very earliest instance of a subject unmistakably drawn from the "Odyssey" to be found in the Etruscan series. Scarabeus in banded agate. (Hamilton Gems, Brit. Mus.)

VIII. A. MARS, carrying a trophy on his shoulder, and in the act of marching forwards, whence the epithet "Gradivus" given to his figures in this attitude. The type in the text is the Greek ideal of the divinity, the youthful, nude, Ares; the Roman war-god was properly depicted as a mature warrior, bearded, and in full armour. A perfect example of the Greco-Italian style on a banded agate. (King.)

VIII. B. SILENUS-HEAD, crowned with ivy. This ornament, with the somewhat greater bushiness of the beard, alone distinguishes this face from

the portraits of Socrates. From the frequency in which it occurs on signets, there is reason to consider Bötteger right in his conjecture that this grotesque head, like the masks, answered the purpose of an amulet. Sard. (King.)

IX. A. BUST OF A PERSIAN KING, of the Sassanian dynasty, seen in front-face. He wears a balloon-shaped turban springing from a cap apparently composed of feathers, and bound round with the regal diadem, the ends of which float on either side. The gigantic pearls in his earrings, and the ropes of the same precious ornament encircling his neck and shoulders, explain Plutarch's apparently incredible statement that Artaxerxes Mnemon used to take the field loaded with jewellery to the value of 12,000 talents, or two millions and a half of our money. The handsome, imperious face, strongly resembling our Henry VIII., agrees closely, in particular as to the peculiar cut of the beard, with the one in profile on the Devonshire Amethyst, and doubtless is a portrait of the same person, Varahran Kermanshah. Although this king was later by three centuries than the times of Horace, yet the scrupulousness with which the Sassanians had revived all the fashions of the old Archæmenian line is sufficient warrant for admitting this magnificent gem (which has no rival in Oriental, or, perhaps, even in Roman art), as the best possible embodiment of the poet's idea of the "rex Persarum." The legend, not yet interpreted, but which may be safely taken for a translation of the regular Pehlevi one, setting forth the monarch's name and titles, is written in the Indian Pali character, the parent of the modern more complicated Sanscrit. Its appearance here may be explained by the supposition that the gem was engraved for the official seal of the Vizier of Bactriana, the fourth grand division of the later Persian empire. Nushirwan is recorded to have had a different signet cut for each of the governors of the four provinces, with variations both in type and legend; and very probably on four different species of stone: on which supposition the amethyst above quoted would have been reserved for the seat of government. This Indian Pali is the "Scythic character and language" in which, according to the Byzantine historian Menander, were written the letters borne by Maniach, Prince of Sogdiana (Bochara and Little Thibet), envoy from the Turks to Justin II. This seal, on cornelian, was found at a place in the Punjab buried together with another on rock-crystal of somewhat larger size, which bore the *effigies* of a very youthful shah in a fine, though somewhat lower style of art, also inscribed in Pali. (Major Pearse.)

IX. B. NYMPH, kneeling by the side of a large *hydria*, or pitcher for carrying water, her attitude plainly denoting that she waits for it to be filled from a fountain, now lost in consequence of the fracture of the cameo. The artist has ingeniously made known the subject of his work by suspending against the rock a *tympanum*, or tambourine, the most popular symbol of the Mother of the Gods. This amply suffices to inform the classical scholar that the nymph is no other than Rhea Silvia, "the Roman Ilia," her sworn priestess, engaged in fetching water for the sacred rites from the source in the grove of

Mars upon the memorable occasion when she captivated the affections of that deity. This design probably formed the *pendant* to the Wolf and Twins, a frequent subject for Roman camei. Agate-onyx. (Beverley.)

X. A. TURAN, THE ETRUSCAN VENUS, and therefore equipped with wings, according to the rule of Tyrrhene mythology. She is seated on the myrtle-twined conjugal altar. That such is the character of this altar is proved by the appearance of one exactly similar on an *aureus* of Crispina's (Paris), with the legend DIS CONIVGALIBVS. Upon her lap rests the spindle, and she holds forth by the tip of the wings a bird, which may mean the far-famed *iynx*, the most potent of love-charms, and which the goddess is recorded to have occasionally lent to her special favourites; to Jason, for example, for the purpose of captivating Medea. The subject, which is engraved with the most exquisite finish, plainly bespeaks the destination of the jewel itself—a betrothal ring. It is of the fashion peculiar to these Italiote rings, of solid gold, simply but elegantly shaped, and with an enormously expanded face. Rings of this identical shape are often to be recognized upon the fourth finger of Etruscan dames in their recumbent figures upon sarcophagi, a fact which serves as an additional confirmation of what has been advanced as to the original purpose of the present specimen. (Hamilton Jewels. Brit. Mus.)

X. B. CUPID, on tip-toe, lifts his hand to heaven in the attitude of offering a vow. The object of his prayer is evidently the capture of the Psyche butterfly, settled upon the flower a short distance from her ardent pursuer. An elegant idea, well adapted for the device of a despairing lover, and carried out with equal elegance in this pretty work. Sard. (Dr. Nott. Imp. Gem. II. 46.)

XI. A. MERCURY, by the sound of his double-flute, casting into a deep slumber Argus, the ever-wakeful keeper of the cow, into which Juno had transformed her rival, Io. Roman style. (Berlin.)

XI. B. ONE OF THE SISTER DANAIDES, engaged in her never-ending task of filling a leaky cistern with water from her urn. Her attitude, though extremely graceful, is ingeniously contrived to express the extreme fatigue under which she seems on the point of sinking. She is depicted in the same bridal costume she wore when committing the crime for which she is here punished, having on her arm a bracelet, and round her breasts the broad bandage worn in Greece and Rome by women who had ceased to be virgins, for the object expressed by Martial (xiv. 134)—

> "Fascia crescentes dominæ compesce papillas
> Ut sit quod capiat nostra tegatque manus."

The drawing of the figure is so pure, and the execution of the cameo is so highly finished, as to warrant its assignment to that extremely rare class

which proceeded from the Greek school. The lower part of the stone is unfortunately deficient, but enough of the drapery remains to show that it was represented falling in thick folds to the ground over the feet of the heroine. Sardonyx of two layers. (Beverley.)

XII. A. MINERVA transforming her rival Arachne into a spider. The attitude of the goddess very truthfully expresses the mingled anger and jealousy that occasioned this cruel exercise of her power.

XII. B. YOUNG HUNTER "receiving the onset of the boar lurking in his reedy thicket," as our poet graphically describes the subject of this gem. This feat requires a correct eye and a steady hand so to hold the spear that the beast in his headlong charge may meet its point in front of his shoulder-blade, and thus transfix himself with a wound instantaneously mortal, for if he succeeds in warding off the spear by a side-blow with his invulnerable head, he rushes into his defenceless enemy and rips him up with a stroke of his tusk. On this account the onset of the wild-boar was known by the technical name of *fulmen*, to express its rapidity and force. Roman work. Sard. (Blacas.)

XIII. NYMPH, with her *hydria*, or pitcher, catching the water of a fountain which "leaps down singing" from a pile of rocks, as did the Bandusian of Horace's day. The rock at the side is roughly hewn into a rustic statue of Priapus within a niche, at which the maid appears to cast a half-frightened glance. Cameo. (Demidoff. Imp. Gem. II. 33.)

XIV. A. HERCULES strangling the Nemean lion. The scattered Pelasgic letters in the field manifestly aim at making up the name HEPXAEƎ. The drawing of the figure has no trace of the stiffness, almost an inseparable character of Etruscan art; on the contrary, so free and flowing is it, that, but for the utterly barbaric legend, one could not assign it to that school. The scarabeus, sard, is of the exceptionally large size marking those found in Calabria, and consequently may be supposed the work of a Tyrrhene artist who had received a Grecian training. Taken all in all, this scarabeus has struck me as the very finest example of its class ever discovered. (Hamilton Gems. Brit. Mus.)

XIV. B. LIVIA, veiled, and crowned with wheat-ears, in the character of Ceres; the bust in intaglio surrounded by the attributes of all the other goddesses, in relief. Amongst these may be at once recognized the *lion* and *timbrel* of Cybele, the *cista mystica* with *serpent* of Proserpine, the *owl* and *shield* of Minerva, the *peacock* of Juno, the *caduceus* crossed with *cornucopia* of Peace; together with other emblems more mysterious in their nature, and probably allusive to the worship of Isis: an ingenious mode of flattery that represented the empress as uniting in herself the powers and offices of all the

female divinities combined. The only example previously known to me of this peculiar union of sunken and relieved work is a bust of Antinous as Bacchus inclosed in a frame of Dionysaic figures. Agate-onyx. (Blacas.)

XV. Hermaphroditus, in the guise of a Mænad, rushing forwards in Bacchic frenzy, and unrobing himself, after the usual and typical mode of such representations. A work in the most finished Greek style. (Berlin.)

XVI. a. Perseus, the last of the Macedonian kings, disguised in the winged petasus of his fabulous namesake, which is tipped with an eagle's head, to intimate that the hero was the son of Jove. On his shoulder rests the *harpé*, hooked falchion, given to the Perseus of old by Mercury, when sent to destroy Medusa. The mean and crafty character of the unlucky prince is plainly stamped upon his physiognomy, despite this assumption of heroic costume. This gem is of great historic interest, there being good reason to believe it engraved for the king's own signet, being in the *sapphirus*, lapis-lazuli, a stone termed βασιλική,[1] from such employment. (Blacas.)

XVI. b. Grain of Wheat, with two ants for supporters, to use the heraldic term. This insect was assigned to Ceres as her special attribute, because by its own practice it first taught mankind how to store up corn in granaries, which, like the ant's, were always subterraneous in ancient times, as the *silos* of the Kabyles continue, unchanged, to the present day. The legend PII in the field denotes the original owner of the signet, one Pius, doubtless some patrician agriculturist, who has so cleverly formed a pretty device out of such very unpromising components. Sard. (Vollard. Imp. Gem. II. 92.)

XVII. Head, in the most archaic manner, like those of the Roman kings, copied from the Etruscan statues in the Capitol, put upon certain consular coins. This is one of the very rare attempts at portraiture to be found upon a scarabeus. The fillet round the hair distinguishes it for the head of a prince, some Etruscan Lucumo, or primitive Italiote tyrannus. "The antique Lamas," if depicted at all, must have appeared thus in his *imago*. It is impossible to assign a meaning to the letters E E. Green jasper. (Blacas.)

XVIII. a. Faunus, reclining, half-intoxicated; in his hand the *cantharus*, at his side the capacious *crater*, whence it was replenished. It will be observed that the demi-god is depicted here, as in all archaic art, entirely human, with only the ears, tail, and feet of a goat. It is only in Roman art that Pan appears with half his body caprine; at the same period a distinction was made in

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[1] Marbodus, quoting some ancient author, now lost, speaks of the sapphirus as appropriated to the finger of kings.

figure between the satyrs and the fauns, of which no traces are to be discovered in the vase-paintings; Pan and his satyrs are now pictured with goat's legs and horns; the fauns remain as before, but get human feet. This scarabeus, of dark agate, is probably of insular Greek work. Plutarch relates ("Sylla") that at Nymphæum, near Apollonia, are two inflammable springs always blazing. A satyr, exactly like those painted, was caught lying asleep by the side of one of them, and carried to Sylla. His voice was a mixture of neighing and bleating, but no articulate sound, and the Roman, horror-struck at his hideous aspect, ordered him to be set at liberty forthwith. What could this monster have been, for it cannot be a mere idle story, as Plutarch took all his details from Sylla's own Commentaries? Perhaps a big baboon, sole relic of a more ancient *fauna*, like the lions that still infested Mount Athos at the time of Xerxes' invasion. (Praun, now Brit. Mus.)

XVIII. B. Bust of a youthful Faun, in an attitude of violent, though sportive exertion, plainly declaring that the whole figure was engaged in the customary occupation of propping up a drunken Bacchus or Silenus. The face is that of a handsome, rustic boy, retaining nothing of the archaic Faunus beyond the pointed ears, and affords an interesting comparison between the refined later Greek conception of the sylvan deity and the grotesque, semi-bestial embodiment of the same idea in primitive half-Asiatic art. Sard. (King.)

XIX. A. Three Warriors, standing round a great oviform vase, into which one of them is about to dip his hand. In the background rises a sepulchral pillar of the *Doric* order, supporting a tripod laid thereon horizontally, so that only the fire-pan is visible (the space not allowing its being placed erect). The importance of the event here depicted is manifest from the number of gems upon which it occurs; all of Greek work, more or less archaic. The most probable explanation, therefore, of the subject makes it to be the three Heraclidae, Aristodemus, Temenus, and Cresphontes, casting lots for their shares of the Peloponnesus, upon their conquest of that region (B. C. 1104), the most memorable epoch in all Grecian history, and the occasion of the colonization of Asia Minor and Italy by the dispossessed tribes. As the lot which remained last in the urn was to secure Messene, the richest of the portions, Cresphontes, the youngest, substituted for his pebble a pellet of earth, which, dissolving in the water, necessarily remained there after the withdrawal of the other two. The column, or monument, speakingly alludes to the deaths of Hyllus and his son Aristomachus, in their unsuccessful attempts at the same conquest; and as every detail in archaic art has a meaning of its own, its *Doric* style may declare the nationality that supplied the invading force. The meaning of the double-bodied sphinx painted on the vase is more difficult to conjecture, unless it be supposed to express the *Theban* origin of the great ancestor of the trio. Sard. (Duc de Luynes.)

XIX. B. SILENUS sounding the double-flute, "Berecynthia tibia," the instrument appropriated to the votaries of Bacchus. Sard. (King.)

XX. A. LIONESS which has whelps, as is shown by her teats fully distended with milk. She is seated, and lifts one paw in a playful attitude, as if sporting with one of her litter. The insect in the field is declared by its disproportionate head and enormous eyes, not a *bee*, but a *cigala*, the loudest-voiced and most musical of the whole genus, and, therefore, often pictured in company with Apollo's lyre. Its combination here with the lioness may have at first conveyed to contemporary eyes an intimation of locality to which no clue now remains; or else a pretty allusion to the musical reputation of the lady who used the gem for her signet. *Leæna* seems to have been equally popular in Greece for a woman's, as *Leon* for a man's name: a notable example is the courageous mistress of Aristogiton, whose memory was transmitted to the latest times by the animal after which she was called, standing by the side of a Venus, in bronze, the work of Calamis (Pausan. i. 23.) The same type seems, with a certain jocose allusiveness, to have been appropriated to the memorials of celebrated courtezans; the tomb of Lais in the Craneion cypress-grove, Corinth, was crowned with a lioness grasping a ram in her forepaws. Sard scarabeus. (Avolta of Corneto. Imp. Gem. III. 57.)

XX. B. GANYMEDE carried off by the eagle as he was engaged in hunting, a circumstance signified by the javelins in his hand. These last are remarkable for clearly exhibiting the *amentum*, a thong used in propelling the weapon. Sard. (King.)

XXI. A. CUP-BEARER, carrying a *crater* of a very primitive form, and such as is found only in the painted vases of the earliest style. This character, too, is consistent with the date of the engraving, Etruscan of the most finished character. Sard scarabeus. (Demidoff. Imp. Gem. I. 46.)

XXI. B. CUPID going for a voyage upon an amphora, which he has equipped for the purpose with a sail made out of a lady's silken head-cloth, *mitra*. The dolphin below indicates the sea, after the rule of antique art. A prettily conceived and obvious allegory of the courage inspired by love and wine. (Berlin.)

XXII. A. DIANA OF EPHESUS, with stags for supporters, and propping herself upon two palm-branches. In the field appear two scorpions, attributes likewise carried by her true prototype, the Hindoo *Bhavani*. Black agate. (Dr. Nott. Imp. Gem. II. 2.)

XXII. B. DIANA, with her bow in her right hand, and holding a stag by the antler with her left. The whole attitude, and particularly this artless mode of supporting the figure, plainly declare this gem to be the faithful

transcript of some noted and archaic work in bronze. Despite its stiffness, there is an innate beauty in the figure that tells of the great masters who immediately preceded Phidias. Winckelmann, in describing a paste from this gem (P. G. de Stosch, p. 76), remarks upon its execution as very beautifully exemplifying the practice of the early school in exactly displaying the nude figure through the closely-fitting drapery, as in the present case, where the limbs are plainly shown through the parallel folds of their thin envelope. Another proof of the early date of the copy itself is supplied by the spelling of the owner's name, in which the H is as yet not a vowel, but the mark of aspiration. Letronne takes him for the Oscan Heius, the friend and victim of Verres, but the style of the work is anterior by several generations to *his* date. The name Heius may be derived from ἵημι, and bear the sense of *archer*, since the similar form, Ἥιος, was an epithet of Apollo; and, this granted, the bearer's motive in selecting for patroness the deity "who delights in arrows" (Dian's commonest Homeric title), becomes obvious enough. Antique paste. (Blacas.)

XXIII. A. Sow, before her lies a wild apple. This animal was the special sacrifice dedicated to Ceres, as Ovid informs us (Fast. i. 671):—

> "Placantur matres frugum Tellusque Ceresque
> Farre suo gravidæ visceribusque *suis*."

He gives for reason the very prosaic one of the mischief swine do to the growing wheat, but other mythologists saw in the selection of the victim an honour paid to the animal as the first instructor of man in the art of ploughing, by its practice of turning up the earth with its snout. If Herodotus is to be credited, swine were the only ploughmen known in Egypt as late as his own times: being turned in upon the moist fields after the fall of the inundation, they trampled into the soil the seed-corn previously strewed over it by the owners. This connection of the sow with the goddess of the earth sufficiently accounts for the frequency of its appearance upon the finest gems of Greek and Etruscan times. The present figure, which is drawn and finished with uncommon care, proves that the ancients understood the points of a good pig as thoroughly as does any Essex farmer of our own day. Calcedony scarabeus. (Dr. Nott. Imp. Gem. I. 51.)

XXIII. B. INSTRUMENTS OF SACRIFICE: the *præfericulum*, flagon holding the wine for libation, flanked by the *securis*, axe, and *secespita*, knife for cutting up the victim. Above is shown the *patera* for receiving the wine from the flagon, and out of which the libation was actually poured; whilst below stands the victim itself. This combination of the insignia of the sacerdotal office attests the gem to have been the signet of some high dignitary of the order, which also may be inferred from the extreme beauty of its workmanship. Amethyst. (Praun.)

XXIV. A. GREEK YOUTH trundling the trochus with its hooked rod, *clavus*, and carrying in his other hand a strigil, as if returning from the exercises of the palæstra, deemed by Horace so incompatible with the martial education of the pristine Romans. Its free drawing declares the work to emanate from the Campanian school. Sard. (Blacas.)

XXIV. B. SISYPHUS rolling his rock with prodigious effort up a steep hill in the realms of torment. The subject is here treated in the perfected Greek style, and affords a singular contrast with the archaic conception of the same given at p. 154. (Berlin.)

XXV. A. BACCHUS advancing, with his *scyphus* in one hand, and a grape-bunch triumphantly raised aloft in the other. The god is here depicted under a very youthful form, according to the rules of Roman art. Banded agate. (King.)

XXV. B. BACCHANTE'S HEAD, ivy-crowned, from the shoulder hangs the distinctive *nebris*. The face has not by any means the regular beauty of the conventional Mænad-type, but has all the appearance of a portrait, from the life, of some emasculated youth thus disguised. Or it may possibly be the head of some dissolute prince, like Ptolemy Philopator, who, according to Plutarch ("Cleomenes,") spent all his time, when not drunk, in celebrating mysteries, and beating a tambourine about his palace, whence his subjects gave him the nick-name of the *Gallus*, or eunuch-priest of Cybele. This gem, a noble specimen of Greek art at its full maturity, was found in Sicily, and presented by the Municipality of Palermo to the Austrian general, Count Salis. It was afterwards bought by Wiczay for 300 gold ducats. Sard. (Pulsky.)

XXVI. PSYCHE, seated, and lulling Cupid to sleep upon her lap. She has disarmed the little god, and hung up his weapons from the tree under which he reposes. An exquisite engraving in the finest Greek manner, and the most ancient representation drawn from the fable of Cupid and Psyche that has ever been discovered. Sard. (Kestner. Imp. Gem. II. 56.)

XXVII. A. EUROPA carried off upon the Bull, whose back she has just mounted out of sport, as is indicated by the easy unconcern of her attitude, for as yet the animal has not left the dry land. The nymph retains in her hand the flowers, poppies, and rosebuds she was gathering when first attracted by the beauty and caresses of the milk-white bull whose form her celestial lover had assumed. The torch she bears alludes to her original dedication of herself to the service of Diana, with the obligatory vow of perpetual virginity. Fine Roman work. (Sard. St. Petersburgh.)

XXVII. B. THE FORE-QUARTERS OF TWO WINGED BULLS, conjoined, and forming a double-headed monster unique in its kind. An interesting subject

as unmistakably exhibiting the inspiration of Assyrian art, the winged bull being the proper attribute of Nin, the Ninevetish Hercules. Sard scarabeus. (Millingen. Imp. Gem. I. 50.)

XXVIII. A. NEPTUNE AND AMPHITRITE, borne over the tranquil ocean upon the back of a sea-horse, guided by Cupids. The goddess wields a rudder, but her lord, seated in an attitude expressing the utmost placidity, has been despoiled of his trident by Love, who is seen carrying it off triumphantly, in order to insure the uninterrupted continuance of the calm. An elaborate composition of the Roman school at its best period, very gracefully embodying all the ideas befitting the festival-day of the ruler of the waves. (Berlin.)

XXVIII. B. NEPTUNE urging his suit to Amymone, daughter of Danaus, the nymph coyly unveiling herself, seems to give ear to his proposals. The pitcher in her hand alludes to the fount of Lerna, a gift to her from the lord of waters. Or it may eternize her charity in carrying water to supply the Argives during a great drought, to reward which she was exempted from the punishment of her sister Danaides in the infernal regions. The treatment of the group demonstrates the gem to be copied from some then admired piece of sculpture; in fact, one almost identical in composition is described by Christodorus amongst the other bronze statues collected to decorate the gymnasium of Zeuxippus at Constantinople, in the fifth century. Antique paste. (Kestner. Imp. Gem. I. 64.)

XXIX. A. NAKED YOUTH, standing and grasping a serpent tightly by the neck. A figure, precisely similar, only seated, is explained by Winckelmann ("Pierres Gravées de Stosch," p. 227), as representing a person using divination by serpents. He points out that the Hebrew name for *diviner*, "Menachash," is actually derived from the word signifying *serpent*, and to show that the same notion prevailed amongst the Greeks, quotes Suidas as making Telegonus the inventor of "augury and devination by serpents." It is therefore probable that the Italiote hero, son of the sorceress Circe by Ulysses, may be the personage here commemorated. The particular subject may have been selected as allusive in its nature to the sense of *Pius*, cognomen of the owner of the signet. Sard. (Beverley.)

XXIX. B. Two MEN, wearing conical *pilei*, seated in a galley with oars, and holding erect between them a tall *amphora*. This curious and unique design shows us the Cabiri, the great gods of *Pelasgic*, or pre-historic Greece, and her numerous colonies. They were worshipped as the inventors of all the useful arts of life, especially of navigation and agriculture, which character is very expressively alluded to by their attributes upon this gem. Their name is Phœnician, signifying "The Mighty Ones," and is literally translated by the Latin *Divi Potes*, by which title Varro mentions their worship at Rome. The original population of both Troy and Latium was Pelasgic (as Niebuhr has pointed out in discussing the legend of Æneas' landing in Italy), and the religion

of the whole of that race being the same, and the sacred isle of Samothrace, a centre-point of common pilgrimage, the Lavinians of Latium met there as friends and brethren, with the ancient Gergithians, of Mount Ida, both people of similar faith and institutions. The old temple at Samothrace continued to the last the grand sanctuary to all the nations claiming descent from the ancient stock. Philip fell in love with Olympias, says Plutarch, on meeting her there, whither both had gone at the same time to be initiated into the mysteries of the island. Perseus, his last descendant, took refuge there as the most inviolable of all sanctuaries, and enjoyed full protection so long as he did not venture to quit its precincts. But the most striking proof of the respect felt by the Italiotes for these deities is to be found in the circumstance that Marcellus sent to their shrine one-half the treasures of art captured at the sack of Syracuse, the other half to Rome, being the first Greek works employed in the decoration of that city. Herodotus (iii. 37) speaks of the Cabiri as being the sons[1] of Hephæstos (Ptha), and having a temple, into which none were allowed to enter, at Memphis, contiguous to that of their father. Their figures, he adds, were like the Phœnician Patæci, or as the Pygmies were usually depicted. Now it is a remarkable coincidence that the latter race, as well as Hephæstos himself, are always figured with conical caps on their heads. By the later Greeks (as by Plutarch in the above-quoted passages) the Cabiri were confounded with the Dioscari, probably on account of the similarity of this head-covering, and their equal patronage of mariners. The *technique* of this intaglio being identical with that of the majority of scarabei bespeaks an Etruscan, or perhaps a very early Roman origin. Sard, completely blanched by fire. (Maskelyne.)

XXX. A. SISYPHUS, busied in his hopeless task, not, however, as poetically depicted in later art (for which see p. 143), but after the matter-of-fact fashion of Etruscan taste. He is here exhibited endeavouring to lift an immense squared block up the steps of a pyramid, the whole pile being evidently supposed to fall to pieces as soon as completed. This introduction of the pyramid into an Etruscan picture is very interesting, as it displays another trace of that intercourse with Egypt so visible in many other remains of that people, especially in those discovered around Vulci. But the Etruscans had similar buildings of their own, only modified after the national taste, the grandest example of which was the tomb of Porsena, described by Varro (Plin. xxxvi. 19). Upon a platform of squared stone, 300 feet in each face, and 50 high, stood five pyramids, 75 feet each in the base, and 150 high, one in the middle, the rest at each corner. Upon their points rested a cap (*petasus*) of bronze with bells hanging from its edge as on a Chinese pagoda. Upon this bronze platform were placed four more pyramids of 100 feet, which in their turn supported another petasus, crowned by five pyramids again, said

[1] Herodotus does not specify their number, but Mnaseas makes them *three*, and the children of Camillus (Hermes), son of Hephæstos, by the nymph Cabira.

by "Etruscan tradition" to equal in height all the rest of the structure (300 feet). The lower platform contained a labyrinth, with the actual sepulchre of the king. The subjects of Porsena who had suffered under their monarch's insane ambition in thus "exhausting the resources of his kingdom in unprofitable labour, and which, after all, only redounded to the glory of the *architect*, not of his patron," had very good reason to take pyramid-building as the most expressive emblem of labour in vain. The style of this gem is indubitably early Etruscan, the figure, though good in its proportions, is entirely worked out with the drill, and has nothing of the delicate finish that characterises others of these archaic gems, and which perhaps are due to the more refined tastes of the Doric colourists in Magna Græcia. Sard scarabeus. (Blacas.)

XXX. B. Victory, pouring out a libation for the triumphal scarifice. Fine Roman work. (Berlin.)

BOOK IV.

I.

CUPID, practising the exercises of a pugilist, in the attitude in which the patron deity of the ring, Pollux, is customarily represented on gems. A work of the best Greek period. (Berlin.)

I. B. Discobolus, holding under his arm the heavy quoit, and brandishing the leathern strap used in making the cast. The Tuscan rustics still amuse themselves on holidays by propelling a massy circle of lignum-vitæ, equalling in size and weight the discus of their ancestors, by means of a strap wound round its circumference, which, being fastened to the hand by one end, and the wood, *rozzuolo*, being thrown underhanded, the latter rolls along the ground to an incredible distance, occasionally causing accidents as fatal as that following the game between Apollo and Zephyrus. Sard. (One of the chief ornaments of the former Hertz Cabinet. British Museum.)

II. A. The boy Icarus, falling backwards into the sea from his too lofty flight and fatal proximity to the sun. The unlucky first aeronaut still grasps in both hands the denuded frames of the subsidiary pair of wings that served to steer his course, from which the wax-fastened feathers have been detached by the heat of the upper region, whither he had too venturously soared. To represent the entire apparatus with such scrupulous minuteness of detail, amusingly exemplifies the matter-of-fact character of Etruscan art. The fully-developed Greek omits all such prosaic adjuncts, as detrimental to the elegance of the picture. The ocean is indicated below by the usual conventional

figure for its waves. The Etruscan explanatory legend certainly does not give the name of *Icarus*, but rather seems intended for *Iphicles*. If this be so, the mistake curiously betrays the artist's shallow knowledge of Greek fable in his thus confounding the son of Dædalus with the brother of Hercules. But the reason is obvious enough. The name of the latter was necessarily familiar to the Tyrrhenian from his connection with the national deity whose exploits supplied the most prolific theme of all to primitive Glyptic art. Scarabeus. (Duc de Luynes.)

II. B. RURAL SCENE, a bull and a couple of goats resting under a tree to escape the noonday sun. This composition, though simple in the extreme, has nevertheless a very pleasing effect, and gives an accurate idea of the character of ancient landscape-painting, which would have been composed according to the same rules. The work is of the later Greek period. Sard, found at Athens. (Merlin.)

III. A. THE MUSE MELPOMENE, or it may be MINERVA, as the patroness of dramatic genius, holding in her hand the mask of the Bearded Bacchus (the god in whose honour the primitive drama was invented), which she appears to be apostrophising. The meaning of the subject is rendered yet more plain by the introduction of the blazing *thymele* or altar regularly placed in front of the stage, and which was always of the cylindrical form represented here. The goddess is seated on a pile of arms, and bears a palm-branch, to declare the peaceful times, befitting the celebration of scenic performances. Sard. (King.)

III. B. PALLAS, looking back; of early Etruscan work. A bird, so rudely indicated that its species cannot be ascertained, is perched on her shoulder; on one side is her owl, on the other a third bird, certainly intended for a peacock. The last is a very curious addition, and serves to give a clue to the date of this work, the style of which apparently bespeaks the highest antiquity. Antiphon, who flourished in the fifth century before our era is quoted by Athenæus (ix. 397), as describing peacocks first kept at Athens by his contemporary, the noted Demos, son of Pyilampes, when the novelty excited so much interest as to draw crowds of people to see them from Bœotia, and even Thessaly. It is, however, possible that the Etruscans may have known the Indian bird before the Athenians, in consequence of their close alliance with those Phœnician traders who, five centuries farther back, had imported peacocks and apes to adorn the gardens of King Solomon. At Minerva's feet is seen her accustomed serpent: she being in her origin the moon-goddess (as Aristotle gives the old tradition), this nocturnal reptile with the moon-eyed owl, became her natural attributes. But Demosthenes once, when disgusted with the fickleness of his countrymen, humorously expressed his wonder that the goddess of wisdom "should have chosen for pets such disgusting things

as the serpent, the owl, and the mob." Banded sardonyx. (Thorwaldsen. Imp. Gem. I. 1.)

IV. A. Two Gryphons devouring a Stag. The most spirited composition in the way of animal painting known to me in ancient glyptics. It may well be a copy of some picture by Zeuxis, who is noted by Lucian for his fondness for similar unusual and imaginary subjects. The gryphon, combination of the eagle and lion, swiftness with strength, is the appropriate emblem of the sun-god, and due to the elegant fancy of the Greeks. The Delphic tradition taught that the worship of Apollo had been planted there by the Hyperboreans (a nation placed to the east of Scythia), Opis and Arge, Hyperborean maidens, having accompanied Apollo when he first took up his abode at Delphi. Offerings, packed in straw, continued to be transmitted thither from the far-distant source, being passed on from one nation to another, in their transit westward, down to the times of Herodotus. Now, as the gryphon was believed a native of the same remote region, it is easy to perceive why he should have followed the oriental god in his migration. Sard. (Dr. Nott. Imp. Gem. III. 91.)

IV. B. Drusus, a portrait taken in his boyhood. The resemblance to the young heads of Augustus is very striking, and, in fact, it was the general opinion that the *adoptive* was the *real* father of Livia's younger son. Sardoine. (King.)

V. A. Head of Ceres, crowned with wheat-ears, and veiled. The profile, although fine, is obviously not ideal, showing this to be the portrait of some princess, represented, by a turn of flattery of which the Egyptians set the first example, as the goddess of Abundance. This head passes, as is usual with the type, for Livia's, but as the face differs somewhat from her ascertained portraits, it more probably represents some queen of the Ptolemaic or Seleucidan lines; and such attribution is supported by the very refined character of its execution. Sard. (Blacas.)

V. B. Castor, wearing a felt petasus, the regular head-covering of the Thessalian horsemen. The loop on the apex will be noticed as occurring similarly on the cap of the Etruscan charioteer, figured at p. 2. The face has all the character in its boyish and beautiful features of a portrait from the life, and, if really intended for one, may be reckoned amongst the earliest attempts in that style anywhere to be discovered. This head is exactly identical with one (twice repeated, the only circumstance marking them out for the Dioscuri), upon an Oscan painted vase, published in the "Bull. del Inst. Arch. Rom." for the year 1865. This coincidence, which cannot fail to strike anyone who compares the two drawings, is of particular value in the discrimination between the Italiote and Etruscan gems, proving as it does that the scarabei, whose designs evince great refinement of taste, are assignable to the

former nationality. It shows, at the same time, that the scarabeus-signet was not exclusively Etruscan, but in fashion also amongst the citizens of Magna Græcia. Amethyst scarabeus. (Blacas.)

VI. A. Niobe, attempting to shelter the youngest of her sons from the shafts of Apollo the Destroyer. The design, which belongs to the archaic period of the glyptic art, has all the appearance of a copy from some celebrated piece of statuary of still earlier date. Black agate. (Demidoff. Imp. Gem. I. 74.)

VI. B. Achilles, slain by the arrow of Paris. The hero, falling backwards, and ready to expire, vainly attempts to pluck the arrow from the wound. Nothing in this style can be more perfect than the anatomical drawing of the figure, or more expressive of a mortal stroke than the utter relaxation which pervades every member of it; it certainly surpasses in both points the Berlin Tydeus, so highly lauded by Winckelmann for its perfection in those qualities. The feathering of the arrow also is worth notice, being trimmed into the segment of a circle, precisely after the very peculiar fashion of the ancient Assyrian shafts. Sard scarabeus. (Dr. Nott. Imp. Gem. III. 40.)

VII. A. Dancing-girl, holding a bunch of flowers in her hand, and carrying others in the lap of her tunic. This appears to be a very early figure of one of the two Horæ, worshipped at Athens under the titles of Thallò and Carpò, as presiding respectively over the *blossoming* and the *ripening* of fruits, for Orpheus actually addresses them in his Hymn by the epithet of "Full of flowers." To this title the maid's lapful of posies very conspicuously alludes. Greek work. Sard. (Dr. Nott. Imp. Gem. II. 31.)

VII. B. Theseus, wrapped in the spotted hide of a deer, seated in a very pensive attitude. The profound melancholy expressed in his gestures supports the usual explanation of this oft-repeated type, that it represents the hero eternally fixed upon his iron chair at the gates of Hades; thus punished for having aided Pirithous in his audacious attempt to carry off Proserpine. The strange corruption of the name, as inscribed in the field, plainly arguing a *barbarian* artist, awards the merit of this fine performance to the early school of Etruria. Sard scarabeus. (Orleans, now St. Petersburgh.)

VIII. A. Artist, *torentes*, at his work of chasing with hammer and punch (*marculus cælum*), an enormous Corinthian crater in metal, either bronze or silver.[1] He pursues his labour under the shade of a tree, all the industrial

[1] Its relative proportion in size to the artist elucidates the records of the colossal vases in the precious metals dedicated in various temples of Greece, like the gold crater sent by Camillus to Delphi weighing 10 talents (600 lbs.) P. Æmilius dedicated in the Capitol another of the same magnitude, and Caphis, Sylla's agent, cut to pieces at Delphi one in silver so enormous that no wagon could be found to carry it.

occupations of the ancients being carried on, when possible, under the free heaven, a circumstance, amongst the rest, contributing to the superior delicacy of their perception of the beautiful. There is reason to believe that these subjects representing special occupations were the signets of persons actually carrying on such professions. Good Roman work. Sard. (Duc de Luynes.)

VIII. B. Scipio Africanus, the elder. His head is covered with the *cudo*, leathern skull-cap, an ingenious expedient of the engraver's to conceal the complete baldness which disfigured the portrait of this hero. Sard. (King).

IX. Goddess in a car (*thensa*), drawn by elephants, each one guided by its *mahout*, seated on its neck. This remarkable type is shown by the legends accompanying it upon the consecration medals of Faustina, to have expressed the idea of eternity. Yellow sard. (Praun.)

X. Narcissus contemplating his own charms in the liquid mirror of a fountain-basin. The accessory figures ingeniously tell the story. The Cupid perched on the column beside him symbolizes the love with which the youth is inspired at the sight of his beauteous counterpart below; whilst the sylvan goddess, Diana, erected upon a rustic altar of rough stones, with the skulls of victims at her feet, declares the scene to be laid in the recesses of a forest. The timbrel hung from the branch overhead gives us to understand that Narcissus has strayed into its depths during a Bacchic revel, a variation on the common legend which makes him lose his way when hunting. The style of this fine intaglio, soft and voluptuous in the extreme, belongs to the age of Hadrian. Sard. (Duc de Luynes.)

XI. A. Jupiter descending in all his glory, amidst a shower of thunderbolts, upon Semele, who falls lifeless before the insupportable brightness of his advent. The god is represented with wings, that most natural expression of the idea of omnipresence, with which all archaic art, whether Greek or Etruscan, following its Assyrian models, Pliny's "Asiatic School," loved to equip every divinity. Winckelmann ("Pierres Gravées de Stosch," p. 54) terms this design the perfection of Etruscan art; remarking that it would be difficult in any work, of any period, to find the drapery so delicately rendered. Antique paste. (Berlin).

XI. B. Venus Marina, or, more probably, the Nymph Leucothea, giver of fair weather to mariners, the Galene of Tryphon's well-known epigram. She is depicted in the act of swimming through the placid waves, on which account this figure, a favourite subject with the Romans, is usually mistaken for a Leander, but besides that the character of the head is unmistakably feminine, the true significance of the type is placed out of doubt by a denarius of the family Crepereia, bearing for obverse this identical bust; for reverse, Neptune in his car ruling the seas. (Berlin.)

XII. A. VENUS, fully draped like Juno, and, therefore, to be supposed appearing here in the joint character of the Laconian Aphrodite—Hera, mentioned by Pausanias (iii. 13, 9), to whom women offered sacrifice at their marriage. The goddess leans against a column, emblem of stability, and holds forth a perfume-jar, *alabastrum*, the "parvus onyx" of the text. The material of such vases was not the gem of the same name, but the oriental alabaster then largely exported from Egypt for the purpose, as Pliny informs us. Few gem-works can be found to equal this magnificent Roman intaglio, either in the drawing of the figure, or the masterly and noble treatment of the drapery. Sard. (Beverley.)

XII. B. SKELETON, the received mode of depicting a *larva*, or ghost, leaning pensively against an amphora, and holding out the *lecythus*, oil-flask, that indispensable accompaniment of every Grecian burial. These two vessels held the wine and oil, the libations poured upon the funeral pile. It would seem that all the vases used at the funeral rites were deposited afterwards in the tomb, as things not to be profaned by subsequent employment in the uses of life. Greek style. Calcedony. (Kestner. Imp. Gem. II. 59.)

XIII. A. CUPID, with face averted, "pouring cold water" upon his blazing torch, and reluctantly quenching its flame. Of his quiver he has made a seat, to imply that he has no further occasion for his arrows. A very obvious allegory, and embodied with much tastefulness in this pretty little cameo. (Demidoff. Imp. Gem. II. 57.)

XIII. B. Two CUPIDS, who have been contending for the possession of Psyche. She flies into the hands of the victor, bearing the palm-branch, indicating his triumph, whilst his vanquished rival is seated in an attitude of despair, his hands tied behind his back, and bound to a column. A device prettily auguring success in love over all rivals to the bearer. Sard. (Demidoff. Imp. Gem. II. 55.)

XIV. A. VICTORY, erecting a trophy commemorating a triumph of Greeks over some barbarian enemy, as is manifested by the strange fashion of the arms composing it. The double *pilum*, with its monstrously elongated iron, the national weapon of Southern Italy, warrants the conjecture that one of her nations, like the Lucani, or Brutti, eternal enemies of the Greek colonies in that region, may be intended by this composition. This singular weapon, to judge from the broad leather thong, *amentum*, fastened to it, perhaps represents the "polished aclis" of Virgil's Oscans (Æn. vii. 730):—

"Teretes sunt aclides illis
Tela, sed hæc lento mos est aptare flagello."[1]

[1] This explanation is supported by the traditionary account of the *aclis* given by Servius, "that it was a stout truncheon, *clavus*, a cubit and a half long, with a spike at each end, and thrown by means of a thong or cord.

The legend inscribed on the *amentum*, could it be read, would doubtless explain the occasion that produced this most interesting, though as yet problematical monument of history. My suspicion that these arms are the national Oscan is strongly supported by a quincussis of Campanian fabrique (Carelli, Pl. xxxvi.), in which the eagle grasps a thunder-bolt figured as a double pilum, the exact counterpart of this. Again, upon another piece of the same region (Pl. xxxiv.), the Minerva wears a triple-crested helmet, much resembling that crowning the trophy. Scarabeoid in sapphirine calcedony. (Castellani gems. Brit. Mus.)

XIV. B. HERCULES contending with the river-god Achelous for the hand of Deianira, daughter of Œneus, king of Aetolia, who had promised her to the victor amongst her numerous suitors. This scene Deianira herself describes in the opening lines of the "Trachiniæ" of Sophocles. The primitive mode of personifying a river displayed so expressively on this gem admirably illustrates the "tauriformis" epithet given to the Aufidus in the text. A remarkable monument of the earliest Greco-Italian art, and proved by the conformity of its style with the coins of Sybaris, to be more ancient than the date B.C. 510. Scarabeus in plasma. (Dr. Bishop.)

XV. A. AUGUSTUS, with radiated crown, in token of his deification. The bust rests upon a basket filled with all kinds of fruit (*lanx satura*), to show that he appears here in the character of Bonus Eventus, the genius of Agriculture; a personification conveying the same compliment as Horace embodies in lines 4, 5, of this Ode. This is one of the noblest in expression, and most exquisite in finish, amongst the numerous cameo-portraits of the emperor. Cameo in sardonyx, drawn of the actual size. (Beverley.)

XV. B. ÆNEAS escaping from the burning Troy, pursued by the flames that issue from the gate. He bears on his shoulders Anchises, who carries the casket containing the sacred things, and leads by the hand the little Ascanius, turning back his head to look for Creusa, who is supposed to follow him. A ship lies ready to receive the fugitives. A finely finished early Roman work. Sard. (Blacas.)

EPODES.

I. A.

VICTORY, bearing a palm, and holding forth the laurel wreath. She stands upon the fore-part of a galley, to indicate that the success she announces to the world had been gained at sea, and the inscription DIVI. IVL. F., "Divi Julii filius," certifies that Augustus and Actium are here intended. The idea of the type was probably borrowed from that of Antigonus' medal commemorating his signal victory over Ptolemy's fleet off Cyprus. Sard. (Hertz.)

I. B. Isis, in her distinctive horned head-dress, and with the ibis perched upon her hand. In the field above are the busts of Phœbus and Luna. Plutarch mentions that Cleopatra, after her marriage to Antony, assumed the title of the "New Isis," and made her appearance in public in the dress of that goddess: giving at the same time to her twin sons, Ptolemy and Alexander, the names of the Sun and Moon. All this account harmonises so exactly with every particular of the gem here given, that it may be confidently received as a historic memorial of the arrogance of the last queen of Egypt. Sard. (King.)

II. A. MOTHER EARTH reclining. From her head spring leaves, emblems of her trees; from her limbs wheat-ears to the sacred number, five, for her harvests; for sceptre she bears the branch of olive. A most ingeniously devised type of the fecundity of Nature, and well adapted for the signet of one wishing to embody the intense love of the Romans for the country and rural pursuits. Appropriately engraved on the grass-green plasma. (Demidoff. Imp. Gem. II. 35.)

II. B. HERD OF cows under a tree; an interesting example of Grecian taste in grouping animals. The compact and symmetrical arrangement of the component figures leads to the inference that the prototype was some celebrated cattle-piece in bronze, like that on which the fame of Myron was founded. Sard. (King.)

III. A. THE CENTAUR NESSUS, who, after carrying Deianira across the Eurotas, becomes fatally smitten with her charms. The enamoured look with which the shaggy monster gazes upon his fair burthen, and the tightness of his grasp, together with her unavailing attempt to escape, are rendered by the old Etruscan artist with all the grotesque realism of primitive art. It will be observed that "the Centaur in the present figure has not all the legs of a horse, but for the forelegs those of a man," the very thing that surprised Pausanias in his representation upon the Coffer of Cypselus (v. 19, 7). But

to judge from the scarabei this was the original conception of the semi-equine form, as it was first engendered by Pelasgic fancy, the infinitely more graceful figure of the horse completed with the human bust alone was due to the same more developed taste that transformed into elegance and beauty the hideous, or ludicrous, symbolic types of the Heroic Ages. The reliefs on the Coffer of Cypselus were as old as B.C. 700, if the tradition be true (and every detail in Pausanias' minute description confirms its correctness), that it originally decorated the palace of the Lapith Eëtion, father of the future lord of Corinth, and one of the genuine Pelasgic stock. This coincidence in the drawing throws light on the approximate antiquity of the gem before us, and in truth many other of Pausanias' observations upon the reliefs on this coffer would serve without any alteration for both the scarabeus-intagli and the sarcophagus sculptures of the Etruscans. But as the tradition of that enigmatical people actually pointed out Corinth as the place which sent them a colony of exiled potters and painters[1] in the time of Cypselus himself, this family likeness in the art of the two countries need not cause any astonishment to the *intelligent* reader of Pliny (H. N. xxxv. 43). Sard scarabeus. (Castellani.)

III. B. JASON consulting the Delphic Oracle, which is represented by a pillar entwined with the Python, and surmounted by the oracular raven of the god. The ram at its base is the victim offered before consultation. This subject, from some unknown reason, was a special favourite for a signet-device amongst the Greeks of Italy. Banded agate. (Dr. Nott. Imp. Gem. i. 75.)

IV. A. MASKS, conjoined, of a Satyr in front face, and Thalia in profile; or the united emblems of the satyric and comic drama. These grotesque subjects, in which the strongest contrast in the components is ever aimed at, were supposed to have the virtue of talismans in baffling the stroke of the evil eye. Sard. (King.)

IV. B. DIOMEDE, wounded by Paris, plucking out the arrow from his foot, as described by Homer (Il. xi. 377). The hero being bearded, and evidently treating the hurt with contempt, is thus to be distinguished from the representation on gems of the youthful Achilles *mortally* wounded by the same archer. Highly finished in a pure Greek style anterior to that of Lysippus. Antique paste imitating sardonyx. (Lord Northampton. Imp. Gem. I. 87.)

V. A. ETRUSCAN AUGUR with his magic wand, evoking a ghost from the earth, to whom he is in the act of putting questions; two other Etruscans, who have come to learn the future, wrapped in their togas, bend anxiously forward to catch the responses of the shade. That such is the true meaning

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[1] The traditional names of the companions of Demaratus, Euchir, Diopus, and Eugrammus clearly indicate so many different branches of art.

of this very remarkable design is fully established by the painting upon a vase figured by Welcker ("Alte Denkmäler," iii. Pl. 29), which represents Ulysses consulting the spirit of Tiresias, typified in the same manner as in this gem, by an aged head emerging from the ground. Winckelmann, however, explained Stosch's gem with a similar subject, a seated man holding a wand, and attentively contemplating a head upon the earth before him, as referring to the discovery of the head of Tolus in digging the foundations of the Capital; and his authority has led to the same interpretation being applied to the present group. But the idea advanced by me is indubitably the only correct one, confirmed as it is by Welcker's vase-painting, and yet more by the attitudes of the figures. The necromancer and his clients plainly declare by their gestures the business they are engaged in, whilst the head of the entombed sage is manifestly replete with life, and not that of merely a decapitated corpse. It plainly is rising out of the trench into which the blood of the victim has been shed, that *from thence* they may call up the manes, the ghosts, that are to return responses to their questions. Banded agate. (Maskelyne.)

V. B. The Laocoon: a design of the highest interest as being a *Greek* copy of the marble group in the Vatican, when still perfect, and before the action of the principal figure was misinterpreted by Bernini's restorations. (*See* Winckelmann, H. A. x. i. § 14.) This precious record is only preserved by the wax impression of the seal of Thomas Colyus, Prior of Tywardreth, Cornwall (1507-39), attached to a document dated 1529, now in the possession of Lord Arundel de Wardour.

VI. Huge wild Boar, assailed by two hounds. The dogs in this sport are of no service in securing the prey, whose bristly hide sets their teeth at defiance, but their annoyance makes him stand at bay, and in his fury rush upon the hunter as soon as he comes in sight, thus bringing himself within reach of the spear, which is employed in the manner noticed already (p. 125.) This intaglio is of Persian, or, perhaps, Parthian work, and engraved in calcedony scarabeoid. (Blacas.)

VII. A. Hercules, beating down Cycnus, son of Mars, who had defied him to single combat upon the banks of the Echedorus. Mars coming to the rescue of his son, Jupiter interfered, and put an end to the duel. In the field their names are given in the strangely nationalized orthography of the Etruscans, KVKNE.HEPKLE. This is one of the most celebrated masterpieces of ancient Italian art. Sard scarabeus, calcined by the flames of the funeral pile to which it had been committed upon the finger of its proprietor, some wealthy *Lucumo* of Etruria's prosperous times included between B. C. 600 and 400. (Blacas.)

VII. B. The Goddess Roma, seated, and contemplating in the character of guardian genius the Twins suckled by the wolf, whom the shepherd Faus-

tulus, in his goatskin cloak, has just discovered. Sard. (Dr. Nott. Imp. Gem. II. 65.)

VIII. A. LOCUST, mounted upon a goat. The explanation of this strange companionship is to be found in the ancient notion that the shape of the locust suggested the idea of the *phallus*, and indicated the purpose for which Nature intended it to serve as an amulet. This is placed out of doubt by the example published by Caylus (Rec. d'Antiq. vi. pl. 41), an agate figure of the insect, life-size, its base engraved with a legend that explains its influence and destination, ΑΚΡΙΣ ΕΧΕ ΠΟΙΡ ΤΙΣΙΚΡΑΤΟΥΣ, "Locusta, serva penem Tisicratis." From the same notion sprang its actual employment in medicine in analogous diseases, mentioned by Pliny: "Locustarum suffitu stranguriæ levantur." The goat was very appropriately chosen by Scopas for the vehicle of his celebrated statue of Aphrodite Pandemos at Elis, whilst he seated the Urania on a tortoise, as Pausanias saw them. It is, therefore, tolerably certain that the device before us was intended for a talisman to be worn by some "Amyntus of Cos," who desired to secure himself in the good graces of the amorous old lady, who so humorously complains of Horace's coldness. Sard. (King.)

VIII. B. Ass, employed in working a flour-mill. The upper-stone, shaped as a dice-box, and which contained the grain for grinding, fitted loosely upon the conical surface of the nether-stone; both being hewn out of a rough lava. The corn descending between the inner surfaces of the two, when the upper was made to revolve on its axis, was rapidly triturated by their friction. The machine was set in motion by means of a long pole fixed horizontally at top, to which the yoke for the beast propelling it was attached. The *cross* placed so conspicuously on its summit was the symbol of Mercury, and, therefore, regularly set up in all bakehouses. Sardonyx. (Vescovali. Imp. Gem. IV. 79.)

IX. A. SEXTUS POMPEY, the "dux Neptunius" of this ode, long master of the seas, and the terror of Rome. The gem is inscribed with the name of Agathangelus, usually supposed its engraver, but much more probably its proprietor only; and who, as bearing one of those significative and auspicious appellations given as a rule to slaves, may reasonably be concluded some favourite freedman of the "Son of Neptune." This fine sard, Winckelmann states, was found, set in a gold ring weighing an ounce, deposited in a tomb discovered in the environs of Rome some years before 1760. (Berlin.)

IX. B. CADMUS attacking the serpent guardian of the sacred fountain, and the destroyer of all his Phœnician crew, who had gone in ignorance to draw water from it. Their fate is ingeniously intimated by the overturned pitcher lying in the foreground. Etruscan work of the most finished kind. (Berlin.)

X. A. SCYLLA, destroying with the rudder of his wrecked ship some unlucky mariner who has been seized by the sea-dogs and serpents forming her

lower parts. This very type Sextus Pompey, when master of the seas, put upon his coinage, conveying a very significant menace to the hostile Triumvirate. The present gem, therefore, which is of fine Greek work, may, from the analogy of circumstances, be supposed the signet of some older Sicilian admiral, perhaps of Philistus himself. Sard. (Dr. Nott. Imp. Gem. I. 93.)

X. B. MINERVA, standing in a threatening attitude, as she may be supposed pictured by Apollodorus (in his far-famed painting at Pergamus), commanding the destruction of the impious Ajax. A Greek gem of exquisite finish. Sard. (Hertz.)

XI. A. BOY, trundling the bronze hoop, the "Grecian *trochus*," by means of a hooked rod, *clavis;* a subject which clearly illustrates the mode of using this plaything. The palm-branch bound with ribbons, *tæniæ*, borne upon his shoulder, proclaims the boy victor in the race, that very favourite amusement with the Greek ephebi from whom the Romans adopted it to the neglect of their ancient and martial exercises. Sard. (Blacas.)

XI. B. CUPIDS chastising the panther of Bacchus. One holds the beast by the tail, the other thwacks him with his master's own *pedum*. This pretty allegory may express repentance for some offence against love committed under the influence of the god of wine. Sard. (Hertz.)

XII. A. SATYR surprising a nymph asleep, who appears just wakened from her slumber by the rude attack. This scene, of which the ancients were very fond, from the picturesque contrast it affords between the voluptuous beauty of the one, and the comic hideousness of the other actor, is usually explained as the amour of Jupiter with Antiope. This intaglio is prettily executed in the Middle Roman manner, but its special interest lies in the rarity of the material, a true emerald of the most perfect colour and purity. (Blacas.)

XII. B. Sow, seemingly from the ferocity of her aspect intended for Phæa, the dreadful Wild-sow of Crommyon, the slaying of whom was the first of the exploits of Theseus. This feat of the hero's was certainly one not to be overlooked by the Tyrrhene artists, partial as they were to the representation of monstrous beasts. The Romans, ancient and modern alike, use "troia" as the most vituperative epithet for a woman like the object of Horace's satire in this piece—my reason for selecting it where an appropriate and *admissible* illustration was not easy to find. Sard. scarabeus. (Dr. Nott. Imp. Gem. I. 52.)

XIII. A. THE SIGN AQUARIUS, who presides over part of winter, pouring forth the rains from a huge amphora, type of the season that falls under his

rule. Ganymede was supposed elevated to the heavens in this character. Finest Greek style, antique paste. (Prof. Gerhard. Imp. Gem. II. 8.)

XIII. B. ACHILLES, seated, and singing the "exploits of ancient heroes" to the magnificent lyre which he had chosen for his prize out of all the plunder of King Aëtion's city. His weapons are suspended from a tree, his armour lies scattered on the ground about him. The helmet being placed on a piece of rock indicates that the scene is laid on the sea-shore, and not inside his tent, as Homer depicts it (ix. 186). The treatment of the design, with the grouping of the accessories, almost demonstrates this gem to be a transcript from a picture by some justly admired master. A *replica* (Paris) is actually inscribed with the name of Pamphilus, for which the sole rational explanation that can be offered is that the original was by the hand of that glory of the Sicyonian school: a sufficient reason for the existence of its numerous gem copies. Although this subject does not occur in Pliny's notice of the best works of the ancient painters, yet he catalogues an "Achilles and Telephus," and an "Achilles amongst the Virgins of Scyros," in the number of the masterpieces of Parrhasius and Athenion: a proof how common a theme for the art had been the history of the hero. Roman work of the best times. Sard. (Blacas.)[1]

XIV. SPHINX AND CHIMÆRA, confronting each other; in the midst is a myrtle-branch and star. Similar figures constitute the sole decoration upon the Greek painted vases in the earliest style; a fact throwing light upon the period to which this class of engravings (known as *graffiti*, because slightly incised on gold) may be referred. On none of them do the forms of the Greek mythology show themselves, their subjects are invariably those of Asiatic mysticism. For this reason they may justly be assigned to the first colonists of Umbria, before the introduction of the art of gem-engraving. Etruscan gold ring. (Vescovali. Imp. Gem. III. 61.)

XV. A. DEUS LUNUS, wearing a Phrygian cap wreathed with myrtle, and his bust supported on the crescent luminary over which he presides. This Asiatic deity, the chief seat of whose worship was Carrhæ, in Mesopotamia, was like his prototype, the Assyrian *Sin*, and the Hindoo *Chandra*, personified as of the male sex. It is wonderful why this form of Lunar worship did not become the popular or sole one throughout the ancient world, were there any truth in the belief of his special votaries, the Carrheans (mentioned by Spartian in his Life of Caracalla, 7), "that whosoever holds or speaks of the Moon in the feminine gender shall always live in subjection to women, whereas he who believes it to be a male deity shall be master over his wife, and never exposed to any female roguery. For this reason the Greeks, or Egyptians,

[1] In the same collection is a neat copy of the Paris gem signed "Pamphilus," in *sardoine*.

although they commonly speak of the Moon as female, yet in the mysteries designate it a *god*." His Ninevetish prototype is represented on the gems as an old man leaning on a long staff, and standing on a crescent, a type amusingly analogous to our popular idea of the "Man in the Moon." It must have been the influence of Grecian taste which modified the grotesque old god into the elegant and effeminate youth of the type before us. This intaglio is in a very good Roman style, of probably the second century. Sard. (Blacas.)

XV. B. PHILOSOPHER, seated, and intently perusing a voluminous scroll. At his knee stands the *scrinium*, or case, containing the rest of his library. The sun-dial, with its projecting gnomon, placed so conspicuously on the cippus before him, seems intended to indicate that we here behold Pythagoras, the reported inventor of that instrument. The initials in the field doubtless refer to the owner of the gem. Sard. (Vidoni. Imp. Gem. IV. 81.)

XVI. A. HEAD OF THE DYING MEDUSA, shown in front face. The beauty of this, the latest mode of treating the subject, explains Cicero's expression, "Gorgonis *os pulcherrimum* vinctum anguibus," carved in ivory, which that "terrible amateur," Verres, tore off from the great doors of the Minerva of Syracuse. This modification of the original Gorgoneion, one which converted it from the extreme of terrific ugliness into a thing of ideal beauty, is universally ascribed to the refined taste of Praxiteles; but the painter, Timomachus, immortalized by Pliny for his Gorgon alone, may perhaps have better claims to the honour of having made it universal. The tiger-like full face of the archaic Gorgon, such as it glares upon us in its unmitigated originality from the metopes of Selinus, was given by the Pelasgic artists to every embodiment of the idea of Death, whether called *Gorgon*, *Fury*, or *Fate*. On the Coffer of Cypselus Pausanias was astonished at beholding the last-named deity (κῆρ) portrayed with "long talons and tusks, as savage as those of a wild beast." As for the true source of this hideous visage Creuzer is probably right in supposing it nothing more than the "Face in the Moon" as it presented itself to the eyes of terror-loving superstition. Plutarch, in his curious treatise under that singular name, ascribes to this awful face the duty of scaring away the condemned souls when they attempt to wander from their own place. And Creuzer's theory is confirmed by the subsequent discovery of Hippolytus' work (Ref. Om. Hær. "Magici"), containing a hymn addressed to Hecate as the Moon-goddess, and giving her the titles of *Gorgò* and *Mormò*, the latter of which actually became in later times synonymous with a bugbear mask. This also explains why a "Gorgon's Head, the work of the Cyclops," should have protected the citadel of Argos down to the times of the inquisitive traveller already quoted. And thus the Attic goddess, if according to Aristotle's tradition, no other than the Lunar deity had the best right to bear upon her shield the same head; that having been in times of primitive simplicity the most obvious representation under which she could be worshipped. Peridot. (King.)

XVI. B. Argus, or according to others, Glaucus, the first shipbuilder, engaged in hewing out the timbers of the Argo. The shape of his axe-head demands particular notice, being precisely that of the earliest in bronze found amongst Celtic remains; in which the instrument has no hole for the helve, but has a pointed extremity intended to be fixed in the wood itself. A proof this of the high antiquity of the intaglio, the axes of the Greeks and Romans in historic times being shaped exactly as the modern. Fine Etruscan work, striped sardonyx. (Dr. Nott. Imp. Gem. I. 95.)

XVII. A. Briseis, lifting up the fainting Priam, who has fallen in supplication at the feet of Achilles. The hero, seated with sceptre in his hand, stoops forward in commiseration. The caduceus, conspicuously placed in the field, typifies the agency of Mercury in guiding the aged king through the hostile camp to his destination. Sard. (Dr. Nott. Imp. Gem. III. 76.)

XVII. B. Prometheus, riveted to the Caucasian rock, with the eagle tearing at his side to devour his liver ever-renewed for the torment—the received emblem of ever-corroding care. Greek work, finished with inconceivable delicacy of touch. (Berlin.)

CARMEN SAECULARE.

A.

An Imperator in his military dress, *paludatus*, and a Senator in his official robe, *togatus*, jointly offering sacrifice to the goddess Roma. The Greek initials in the cirque certainly indicate the names of the two personages, and to offer a problem for the investigation of the ingenious. Roman style.

B. Apollo seated in the attitude of profound meditation as if composing an oracular response; by his side stands Herophile, the first-appointed Pythia. (Berlin).

C. Diana, in a car drawn by a pair of stags, holds forth a bunch of wheat-ears to a kneeling worshipper. In the field is placed a laurel-crown, typical of his success, through the favour of the goddess. The choice of animals for her car is explained by the fact that her Hindoo prototype *Chandra*, the Moon-god, similarly yokes a pair of milk-white antelopes to his. (Kestner. Imp. Gem. IV. 6.)

SATIRES.

I. A.

BOY, disguised in a mask of a giant's head, which completely conceals his whole person, scaring his playmates; one of whom tumbles backwards in his alarm, whilst the other makes his escape with all speed. The Minerva on the cippus is merely introduced to balance the composition. The naturalistic treatment of the foreground, the pictorial arrangement of the actors, and, most important evidence of all, the want of defined scenic character in the mask itself, combine to betray (so far as my judgment goes) the purely modern origin of this very elegant gem; which however has passed muster for antique with all previous critics. Black agate. (Blacas.)

I. B. CUPID having a bout at wrestling with Pan. The attributes of each are suspended, behind, from his own peculiar tree, Cupid's quiver from the myrtle, Pan's syrinx from the cane out of which it was made. The torch of one, the crook of the other, are thrown under foot. The little god is evidently "master of the situation," having seized his adversary by his long ears, who vainly attempts to disengage himself. This charming composition probably typifies the conquest of *all* by love, expressed in a rebus on the name of the sylvan god.

II. A. DANCING-GIRL, a member of the college of *Ambubiæ*, blowing the double-flute, and pirouetting swiftly to the sound, so as to expand the skirts of her very scanty drapery, and fully to display her figure. Four centuries after Horace's age Ammian complains that the number of these professionals at Rome exceeded three thousand. This engraving of masterly execution belongs to the early Imperial school.

II. B. MEDUSA'S HEAD, with the eyes open; the later version of the idea of the Destructive Principle. Good Greek work. Sard. (King.)

III. BUST OF A MUSE, her hair very elaborately dressed. The bee, lyre, and name in the field have been added, to produce a portrait of Sappho, by a modern hand, which amusingly betrays itself by its absurd orthography. The first of the attributes was suggested to the would-be improver by the epithet "Pierian Bee" applied to the poetess by Christodorus, in describing her statue then standing in the Gymnasium of Zeuxippus at Byzantium. The intaglio is an admirable specimen of the best Roman style. Sard. (Marlborough.)

IV. A. Mask, of extremely truculent aspect: probably intended for the character of Tyrant in the piece, Busiris or Thoas. Sard. (Beverley.)

IV. B. The Comic Soccus, crossed *en saltire* with the pedum, Thalia's well-known badge. The addition of the palm of Victory augurs the success of the owner of the signet upon the stage of Comedy. The style of the engraving is Greek, and of that finished character which tempts us to assign it to the age of Menander, to whom indeed the gem may possibly have belonged. Black agate. (Beverley.)

V. A. Mercury, wearing his petasus and chlamys, as though about to start on a journey. The attitude here depicted, and of rare occurrence, is interesting, as showing the mode of wearing the garment, with the weight, *ῥαισκὸς*, at its corner, intended to make it sit better to the person. The name *Dioscorides*, in the field, has of course been laid hold of to ascribe this work to the famous engraver under Augustus, although there is no valid reason why it should not have designated any other of the innumerable Asiatic Greeks bearing that very popular name at the same period. This gem has enjoyed its celebrity for three centuries, having first been noticed in the possession of Fulvius Ursinus, then of Tigrini, and lastly of Stosch, who sold it to Lord Holdernesse for 1000 guineas! from whom it passed by bequest into the Marlborough Cabinet. Sard.

V. B. Busts of Augustus and Antony, *conjugated*, facing that of Lepidus. The *lituus* and *simpulum*, in the field, express the dignities borne by the latter two of the Triumvirate, Antony belonging to the College of Augurs, and Lepidus being then Pontifex Maximus. This gem, therefore, must have been engraved about the time of our poet's journey to Brundisium. Sard. (Lippert, II. 575.)

VI. A. Etruscan *Lucumo* in his robes of state. This was the title of the hereditary priest-king who ruled each of the twelve cities forming the Etruscan Confederation. Mæcenas was the representative of Elbius, the last Lucumo of Volterra, who fell in the battle on the Lake Vadimon, B. C. 310, which gave the death-blow to the Etruscan power. The ancient chief in this his portrait retains the Asiatic costume of his Lydian ancestors, for his peculiar cap and long fringed tunic are nearly identical with those of regal personages on the Assyrian monuments. The royal house of Sardis boasted of its descent from *Sandon*, the Babylonian Hercules, and hence styled themselves Sandonidæ, literally translated by the Greek "Heraclidæ." Our Lucumo bears a long sceptre, much resembling a caduceus. The goat before him probably alludes to his sacerdotal character, as does the raven underneath to his *ex officio* profession of augur. This figure belongs to the very earliest class of Etruscan works, being one of those chasings in gold, forming the head of a ring, the designs on which never exhibit the least influence of Greek art, but for the most part

present symbolic monsters, gryphons, androsphinxes, &c., in precisely the same taste as on the Babylonian cylinders. Veii was always recognized as a colony from Sardis: and the tradition was kept alive to the close of the Roman Empire by the ceremony "vendere Sardianos," that formed a part of every triumph. In this an old man dressed in full Etruscan costume, the toga pieta and bulla was led along amidst the jeers of the spectators, and sold at a mock auction, thus commemorating the similar treatment of the king of Veii when he fell into the hands of Romulus. (Imp. Gem. III. 58, quoted as in the Beverley Collection, but not there at present.)

VI. B. Locust, settling upon ears of bearded wheat, *triticum;* the only sort of that grain known in Italy, ancient or modern. One kind of the insect, ἀκρὶς, was valued by the Greeks for its melodious chirping: the anthologist Meleager has addressed a pretty epigram to it. The initials in the field can only refer to the owner of the signet. Banded agate. (Maskelyne.)

VII. A. Achilles dragging the corpse of Hector behind his chariot. The scene is portrayed with uncommon spirit, particularly as regards the movement of the horses. Sard. (Blacas.)

VII. B. Ajax, the "gigantic," as Homer usually styles him, carrying out of the combat the body of the slain Achilles. Roman work, of the close of the Republican period. Sard. (King.)

VIII. Rustic Statue of Priapus, erected upon a heap of large stones. A fair nymph bending before it is about to lower her pitcher into the well at its foot. The god of gardens was always placed over the source supplying them with water, as being himself the aptest emblem of the fecundating principle of Nature.

IX. A. Parakeet carrying a bunch of nuts. The bird here so naturally represented was the only species of parrot known to the ancients, and is the present "psittacus torquatus" of Central India (where they fly about in great flocks as far as the foot of the Himalayas), and the "psittacus Alexandri" of Ceylon. "India hanc avem mittit septagem vocat, viridem toto corpore, torque tantum meniato in cervice" (Plin. x. 58.) A good specimen this of Pliny's happy terseness of description, the actual bird being of a bright green with a red ring, *torques* about the neck, and displaying conspicuously the two long reflexed tail-feathers which Apuleius (in his "Florida,") adds to complete the picture. Pliny notes its fondness for wine, and the stimulus given by the liquor to its conversational powers "in vino præcipue lasciva." Ovid has left a pretty elegy on the death of Corinna's parrot, perhaps the merry Julia's own pet. Sard. (King.)

IX. B. Apollo's Gryphon resting his paw upon his master's lyre, as its

defender, and backed by the raven of the same god perched upon a pile of rocks. The last feature in the scene intimates the existence of the oracular Delphic cave below. The gryphon was assigned to Apollo from the earliest times of Greece. Herodotus mentions that the Samians, who accidentally discovered Tartessus, and thereby opened up the Spanish trade so rich in silver, appropriated the tithe of the enormous profits of the first voyage to the making a cauldron adorned with *gryphons'* heads in relief, and supported, not on the usual tripod, but on the shoulders of kneeling colossi seven cubits high. Γρὺψ is nothing more than the Chaldee CRUB, *cherub*, Grecised; but Grecian taste has embodied the idea of winged force in a somewhat more graceful form than Jewish. The work of this gem is good Greek. Amethyst. (Vienna.)

X. A. MEDUSA'S HEAD in profile, the features marked with the expression of expiring, voluptuous beauty. Black jasper. (King.)

X. B. MASK representing the head of Priapus, crowned with flowers. The face has much of the character of the Indian Bacchus, but is distinguished by the peculiar arrangement of the beard, and yet more by the floral crown.

BOOK II.

I. A.

HEAD OF THE YOUTHFUL HERCULES, or rather of some Macedonian prince in the person of the founder of his line, for the features are not of the usual type of the demi-god. The name ΓΝΑΙΟC is not, as falsely supposed, that of the engraver, but of some subsequent and Roman possessor of the gem, who marked it with his prænomen in Greek as the language of art. This head being a regular obverse on the mintage of the gens Cornelia, and Gnæus, an equally common name in that family, it is very probable that the person thus *signing* himself was a Scipio. Beryl. (Blacas.)

I. B. HORSE'S HEAD, bridled and *couped*, backed by two Gallic shields placed in *saltire*, to use the heraldic terms. Each shield bears a *different* device, thereby implying the presence of two different tribes of the same race. The legend informs us that the gem was the signet of one Q. Cornelius Lupus, whence it is a necessary consequence that the device refers to some success of his family over two confederate nations of the Celtic stock. The event in the annals of the *gens Cornelia* that tallies most exactly with all the requirements of the problem this device proposes to the archæologist, is the great victory gained (B.C. 197) by the Consul C. Corn. Cethegus over the confederate

Insubres and Cænomani upon the Mincio. Of the Celts 35,000 men are said to have fallen in the action; and the victor commemorated his success by building a temple to Juno Sospita, according to his vow made on the eve of the battle. The *horse* was the recognised emblem of Gallia, and therefore is regularly stamped upon the autonomous coinage of the people. In the triumph of Scipio Nasica, a few years later, over the same foes, herds of the captured *horses* formed a conspicuous portion of the spoils paraded through the streets of Rome (Lev. xxxii. 30, xxxvi. 46). This Lupus was probably the son of Cethegus, as the modesty of republican times forced people to emblazon on their seals the glories of their sires, not their own actual exploits. From the coincidence of date, he may very well have been the *Lupus* whom Lucilius attacked in his Satires. Sard. (Waterton.)

II. A. SOCRATES. A spirited portrait, but of the Roman period, from which, indeed, by far the larger proportion of all such heads of the philosophers actually have emanated. Sardonyx. (King.)

IV. B. HERMES, resting his hand on a long caduceus, having his folded *chlamys* thrown across his arms and passed behind his back. He is bearded, and depicted as man arrived at full maturity, for so this god of Wisdom is invariably represented in all works of the archaic school. There is good reason to suspect that Homer's making him take the form of a *youth* when he became the guide of Priam was the cause of the later ages casting him in a more juvenile type, which also better befitted his other character as messenger of the gods. This intaglio, of exquisite delicacy, is a masterpiece in the earliest Greek manner. Sard. (Beverley.)

III. A. CERES, seated on a throne, is giving her final instructions to her foster-son Triptolemus, whom she is despatching in her own serpent-car to instruct the natives of Attica in agriculture. She does this, in return for the hospitality shown her by Celeus, king of the country, when she traversed it in quest of her daughter. This pretty subject, in the Roman manner, is cut on a plasma, the ancient *jaspis*, the choice of material being clearly dictated by the belief mentioned in Orpheus ("Lithica," v. 264), that the farmer praying with such a gem on his finger would obtain showers at will from heaven. (Count Vizthum von Eckstadt.)

IV. B. THE WOUNDED TYDEUS, as this subject, so frequent in early art, is always designated, although there is much better reason for understanding it as nothing more than a warrior awaiting the onset of the enemy, and therefore a type aptly symbolizing resolution and fortitude. The appendages to the shield floating in the air explain Homer's epithet "winged," so frequently applied to that defence. This warrior has the complete Etruscan equipment, which was likewise that of the early Roman soldiers down to the siege of Anxur, B.C. 405, when they exchanged the round metal *clypeus* for the large

oblong wooden *scutum*, and the phalanx battle-array for the legionary (Liv. viii. 8). Polybius adds the information that they adopted the clypeus from the Samnites, after their inroads into Southern Italy had made them acquainted with that nation. We need not be surprised at finding the Grecian military system prevailing in Central Italy, for Plutarch ("Romulus," "Numa,") preserves a tradition of the Sabines that they were emigrants from Lacedæmon, disgusted with the innovations of Lycurgus, and brought with them their old laws and customs. Sard. (Praun.)

IV. A. Socrates and Plato, confronted busts. The latter portrait is extremely valuable from the great rarity of authentic representations of that philosopher. Visconti observes that all the pretended heads of Plato belong in truth to the Indian Bacchus. He could only discover a single one that satisfied him as genuine. This was the small marble bust in the Florence Gallery, a purchase of Lorenzo dei Medici's, and reported to have been discovered at Athens. It is inscribed ΠΛΑΤΩΝ, which certificate of personality may, after all, be merely an addition by the seller, a very common fraud in that age. The present gem portrait is of much more respectable authority, for its execution bespeaks the best period of Greek art. The face conspicuously exhibits that profound gravity of expression at which the comic writers of his day made so merry; like Amphis, as quoted by Diogenes Laertius (Plato, 28.)

> "Πλάτων—ὡς οὐδὲν οἶσθα πλὴν σκυθρωπάζειν μόνον,
> ὥσπερ κοχλίας ἐπηρκὼς σεμνῶς τὰς ὀφρῦς."

Sard. (Paris.)

IV. B. Boar's Head, seen in full front-face; a very early specimen of an attempt at foreshortening in this branch of art. The enormous tusks of the bristly monster, and its whole horrific aspect thus displayed to the best advantage would tempt us to conclude that this device was assumed by some Etruscan, who slew "the great wild boar of Umbro's fen," to perpetuate the memory of the exploit. Sard scarabeus. (Millinger. Imp. Gem. I. 53.)

V. A. Ulysses, borne over the waves upon the back of a monster turtle, and which he is regaling for the service with a bunch of grapes. This remarkable design has been explained as symbolizing the *endurance* of the wandering hero—a very far-fetched interpretation. Much more likely does it refer to some old Pelasgic legend concerning the preservation of some prehistoric worthy in this miraculous manner, of which no memory now remains. Banded sardonyx. (Sibilio. Imp. Gem. III. 45.)

V. B. Polyphemus, deprived of his eye, but kneeling at the mouth of his cave, and feeling the back of his favourite ram, in search of the escaping Ulysses, who craftily eludes his hand by clinging to the belly of the gigantic sheep. Roman style. (Berlin.)

VI. A Rural Feast—four little animals, apparently dormice, are set down to nibble; a magnificent vine-leaf forming their tablecloth, in the centre of which stands a *cigala*, to enliven the banquet with his music. The neat Etruscan border enclosing this unique design proves it to have belonged to the prosperous times of Magna Græcia. Antique paste. (Kestner. Imp. Gem. III. 94.)

VII. Mask, with squat nose, and gaping mouth, full of the expression of roguish buffoonery, and which, as the pictures in the MSS. of Terence show, was assigned to the character of the humorous slave, the Davus of the piece. The letters give the name of the owner of the signet, probably some comedian, a C. Clodius, whose cognomen commenced with Ha . . . Sard. (Praun.)

VIII. a. The blind Phineus, seated at his dinner, and beset by the Harpies whom Hercules is scaring away by the mere twang of his bowstring. This mythic King of Bithynia had, on the false accusation of their stepmother, put out the eyes of his sons, for which Jupiter punished him with blindness, and sent these ill-omened fowls to torment him, and snatch away his food. From their plague he was delivered, according to the usual legend related by Apollonius Rhodius, in return for his hospitality to the Argonauts, by two of the band, Zetes and Calais, the winged sons of Boreas, who chased the Harpies away as far as the Strophades isles, and forced them to swear never to return. But the Etruscan artist has here, as in so many other cases, followed another version of the story, and made Hercules the deliverer of the afflicted king. The tale is cleverly told by the helpless attitude of the blind old man, groping with both hands for the meats, and by the fell swoop of the descending birds. Sard. (Castellani Gems. Brit. Mus.)

VIII. b. Tall Crater, of the Corinthian pattern, as this kind of embossed work was named. It is adorned with a frieze in half-relief of the Infant Bacchus, mounted on a goat, and led along by youthful Fauns. This gem may with good reason be supposed a faithful copy of some celebrated piece of plate existing at the time it was executed, like these vases by the chaser Thericles, the chief glory of the beauffet of the Macedonian kings, and which finally adorned the triumph of P. Æmilius over Perseus. The drawing of this little gem is so skilfully managed as to produce the effect of great magnitude in the object it displays, and such doubtless was the actual character of its prototype. For Alexander's successors having the accumulated treasures of Asia and Egypt at their command carried their magnificence in the article of plate to an extent perfectly inconceivable to modern ideas. To quote a single example, in the Bacchic procession exhibited by Ptolemy Philadelphus, Callixenus describes amongst an infinity of other immense vessels of gold, two high Corinthian craters, elaborately chased with figures, of the enormous capacity of eight *metretæ* (sixty-four gallons) each. Late Greek work. Agate-onyx. (Portalès.)

EPISTLES.

Book I.

I.

SOME famous Race-horse, winner of the prize in the Circensian Games, as the palm he bears gives us to understand. His name, Tiberis, accompanies his likeness down to all future ages, racers being often called after celebrated rivers, from the analogy of their swiftness in the course. Martial has immortalised one by the title of Orontes, and another, "Euphrates," is figured amongst the competitors in the well-known Barcelona mosaic of the Circus-race. Bloodstone. (King.)

II. a. Homer, chanting his verses to the sound of his lyre, before the tomb of Achilles. The characteristic old age with blindness of the poet is wonderfully pictured in his figure and attitude. The hero's sepulchre is represented by a Doric column, capped with a pine-cone, a favourite funereal ornament; of which a magnificent example is left in the *pigna* of the Vatican, that once surmounted the *moles Hadriani*. This object is the most ancient of symbols, appearing in the hand of the gods of Nineveh, and probably typifying the element fire, and by an easy transition in its final usage, the human soul. From Juvenal's remark, in speaking of the lady *artiste*,

"Radiant testudine tota—Sardonyches,"

it may be inferred that camei, with appropriate subjects like the present, originally decorated the musical instruments of wealthy dilettanti. (Beverley.)

II. b. Head of Priam, covered with the Phrygian Cap: the features wearing the expression of dignified sorrow befitting the character of the unfortunate monarch. The work is of the best Greek period.

III. a. Head of the Roman Eagle, the appropriate signet of some *imperator* in the best times of Roman art. The letters in the field form the name of the pretended artist Scylax, inserted by a modern hand, a fraud too common in the last century, in order to increase the market-value of this noble engraving. Sard. (Beverley.)

III. b. Mars Ultor; the Roman war-god in his character of victorious

avenger was represented by this type, as the legend on the medals bearing it informs the world. At his side is a *legionary* standard, planted in the ground, in order to leave no doubt as to his nationality. After the destruction of Brutus and Cassius, Augustus built a temple to Mars under this title, in token of gratitude for the vengeance taken by his aid upon the murderers of his adoptive father. Very fine work of the Augustan age. (Berlin.)

IV. EPICURUS; a life-like portrait engraved in the best Roman style. Heads of this philosopher are extremely rare on gems; a thing difficult to account for, as Cicero (De Fin. I. v.) laughs at the fondness of his sect for carrying about their Master's likeness in their rings, and considering the popularity of his doctrines at Rome, one would naturally have expected his head to present itself in our cabinets at least as frequently as that of Socrates.

V. A. MERCURY carrying round, at the feast of the gods, the bowl of ambrosia, or *immortality* (the *amreetu*-cup of Hindoo mythology), its nature being expressed by the Psyche-butterfly perched on the brim. Such a picture as this, extremely unfrequent in ancient art, must have suggested to Sappho the two lines preserved by Asthenæus (x. 435): "The *crater* of ambrosia was mixed, and Hermes bearing round the *olpis* served the wine out to the gods." This gem, therefore, enables us to identify the hitherto uncertain figure of the latter vessel. In the early mythology of Sappho's times, Hermes held the post of cup-bearer in Olympus, in virtue of his office as κῆρυξ to the gods, the two occupations going together in every regal household, as may be seen from Homer's account of feasts. It was much later that the progress of luxury appropriated Ganymedes to such an occupation. This intaglio is done in the perfect Greek style, but to all appearance copied from an early bronze.

V. B. VASE, with a pair of pigeons perched upon the handles. It would seem that the designer of this intaglio has endeavoured to embody in its figure his own notion of the much-disputed nature of Nestor's celebrated bowl.

VI. A. SEPULCHRAL URN, springing from a lotus-flower; an emblem probably engaging the protection of Isis for the deceased. Its handles are entwined with a fillet, a customary offering to the *manes*. It would be hardly possible to discover, in the whole range of art, a more graceful design for this species of vessel.

VI. B. NUMA, a portrait identical with that put upon a denarius coined for Pompey by his quæstor Calpurnius Piso, who appears to have claimed descent from the ancient legislator for Horace (A. P. 292), addresses his sons as "Pompilius sanguis." Both portraits must therefore have been copied, about the same time, from the statue of Numa in the Capitol, still existing when Pliny wrote (xxxiii 4). The style of this head is pure Etrusca exactly

that of the bronze statuettes "Tyrrhena sigilla" yet remaining in such abundance, to verify Pliny's remark concerning the "signa Tuscanica per terras dispersa." Nor could it possibly have been otherwise, for before the decoration of the temple of Ceres by two Greeks summoned thither for the purpose, Rome was indebted to Etruria for everything she possessed in the way of art: "Ante hanc aedem Tuscanica omnia in aedibus fuisse auctor est Varro" (xxxv. 45). Calcedony. (Lippert.)

VII. A. PHILOSOPHER, who, seated in his easy-chair is studying ("contractus legit") a bulky volume under the inspiration of a terminal bust of Socrates. Notwithstanding the minuteness of the gem, the well-known physiognomy of the great sage is plainly discernible in the latter head. Sard. (King.)

VII. B. MÆCENAS, with the name of Dioscorides, the owner, certainly not the engraver, cut in a somewhat bungled manner in the field. A remarkable intaglio being moulded upon an antique original now lost, in the peculiar agate-paste only used during the earliest years of the Revival. (Nelthropp.)

VIII. FORTUNA seated, holds forth upon her hand a figure of Justice, an union pictorially expressing the same idea as the title, "Pius, Felix," assumed by the emperors. At the feet of the goddess is placed the *modius*, corn-measure, filled with ears of wheat, to express the plenty which her favour can dispense. Green jasper. (Dr. Nott. Imp. Gem. IV. 10.)

IX. A. TIBERIUS in his youth, at a period of his life corresponding to the date of this Epistle. An example of Roman portraiture in gems to be equalled by few in expression of character, and in finished execution. Calcedony. (Portales. Imp. Gem. IV. 95.)

IX. B. JULIA, daughter of Augustus, wearing the lotus-flower on her forehead in the character of Isis, a favourite mode of representing the ladies of the imperial family. This portrait of the lively princess is identified by its exact agreement with that on the denarius minted for her father by C. Marius Trogus, where it is shown between those of her sons, Caius and Lucius. Sardoine. (King.)

X. LION bounding forward, carrying in his jaws the head of a bull. The sign *Leo* is, astrologically speaking, the "House" of the Sun, whilst the bull is the old Magian emblem of the Earth. This combination, therefore, a favourite subject in Roman art, expresses precisely the same idea as the more elaborate group of Mithras (the Sun-god) piercing the bull's throat with his acinaces (the solar ray) and symbolizes the *penetrating* influence of the Sun over the Earth. The scorpion seen below is the regular emblem of Africa, whilst the lion served for seat to Astarte, Juno Cœlestis, the patron

goddess of Carthage, two conditions tending to prove this gem the signet of a native of that metropolis. Unusually fine work of Roman date. Red jasper. (Duchess of Grafton.)

XI. A. SPHINX, seated, the exact type of the coins of Chios. Black jasper. (King.)

XI. B. THE IBIS OF THOTH, the Egyptian Hermes, on which account the bird carries the caduceus of the Grecian god, supporting upon its head a small figure of Harpocrates. This singular combination must have for moral the wisdom and profitableness of keeping one's own counsel, the same warning as conveyed by the pearl-fettered Harpocrates already introduced (p. 102). Lapis-lazuli.

XII. A. THE TRIQUETRA, emblem of Sicily, bearing in its centre a Medusa's head, here unfurnished with the usual wings. The ears of bearded wheat, *triticum* (still the only kind grown in Italy), refer to the staple product of Ceres' own island, whilst the *mallet* declares the gem the signet of one *Malleolus*, a regular cognomen in the Poblicia family. The curious figure, the Triquetra, had its origin in the Indian caste-mark, the "Swastika" (the mediæval Fylfot) symbol of resignation, and accordingly the badge of Buddhist monasticism. The Swastika appears in its regular Indian form on many *early* Greek coins: but in after ages, when its primitive meaning was lost, its outline readily suggested the idea of so many conjoined human legs, and by degrees it was elaborated into the quaint yet elegant design here presented to us. Sard. (King.)

XII. B. DEMOCRITUS, the father of Natural Philosophy. His portraits have, as Raspe observes, much of the character of those of Socrates. But on comparing the present head with the Socrates already given, the difference in the expression, and also in the shape of the beard, shows clearly enough that they are intended for different persons, although both partaking of the same sarcastic, "ironical" disposition. Sardoine. (King.)

XIII. Ass, carrying panniers (*clitellæ*), laden with the regular produce of a Roman farm, amphorae of wine, geese, chickens, and pigeons. Sard. (Thorwaldsen. Imp. Gem. II. 99.)

XIV. A. SEAL-TABLET of fine yellow jasper, bearing the name, in a cartouche, of Amenophis II., whose date is fixed in the fifteenth century before our era. The extremely free and *naturalistic* drawing of the bull proves, however, of itself that this intaglio cannot belong to that remote period, or, indeed, to pure Egyptian art of any period, but that it must be a copy, either Phœnician or Ptolemaic, improved from a ruder and much more ancient original. The Phœnicians, in fact, were admirable in their drawings of animals, and, be-

sides, are well known to have used Egyptian figures and hieroglyphics as mere decorations without the least intelligence of their meaning, in the same way as the mediæval architects of France introduced Cufic cyphers into their decorations. (Brit. Mus.)

XIV. B. GREEK WAR-HORSE, which a young cavalier, standing on the off-side, holds by the bridle. The *ephippia*, padded housing, the antique substitute for our cumbrous saddle, is accurately made out in this carefully-finished intaglio. Antique paste. (Lord Northampton. Imp. Gem. II. 75.)

XV. A. ESCULAPIUS, one of the finest, as well as most famous Greek heads anywhere preserved in gems. Its dignity of expression is rivalled by the beauty of the work, in which the treatment of the hair and softly flowing beard is worthy of particular observation. The name ΑΥΛΟΥ, "of Aulus," upon the *tabella* in the field is the addition of a later owner, probably some eminent physician under the Empire. Sard. (Blacas.)

XVI. A. LOCUST, driving a plough, drawn by a yoke of *cicadae*. This insect, the Italian *cigala*, may be distinguished from the bee, which it much resembles in glyptic representations, by its disproportionate head, huge eyes, and, above all, by the strong, nervures traversing its wings. It is the loudest-voiced of all insects, producing a constant and shrill chirping through two tubes in the chest, as the ancients thought, or, as the modern naturalists will have it, through an orifice at the base of each wing. When old age had robbed the once sprightly Tithonus of all power but that of uttering a constant querulous cry, the sorrowing Aurora transformed him into this ever-complaining little creature. Its music, however, made it sacred to Phœbus, and hence its figure often accompanies the lyre of that god. This tasteful device, therefore, was well adapted for the signet of a poet converted into a farmer. Onyx. (Kestner. Imp. Gem. II. 94.)

XVI. B. ETRUSCAN GODDESS, equipped with a double pair of wings, after the fashion of an Assyrian divinity, a sufficient proof of her oriental origin. On the coffer of Cypselus Artemis was depicted as winged, to the great surprise of Pausanias. The helmet worn by the present figure seems to indicate it as a very primitive type of the Grecian Pallas. Banded sardonyx. (Thorwaldsen, Imp. Gem. I. 1.)

XVII. A. ARISTIPPUS, surrounded by the divinities who inspired his very pleasant system of philosophy. They are arranged in an order that exhibits their relative influence upon his teaching: Venus Anadyomene crowns him, Bacchus proffers his cup, the god of Art and the goddess of Wisdom hold subordinate places in the scale. His gracefully-dressed hair and elaborately-curled beard bespeak the character of the man "qui nosset regibus uti" for this disciple of Socrates, by modifying his master's teaching into what would

now be termed an epicurean sense, rendered himself extremely popular at the court of Dionysius the Elder, and of his successor. This gem, however, does not descend from his times, the ingenious allegory of the accompaniments betraying the taste of the Roman period, the portrait nevertheless may be accepted as authentic, being doubtless copied from some contemporary statue. A glance at Pliny's list will show that the making statues of philosophers had become a regular department of the sculptor's profession, even as early as the date of Aristippus. Antique paste. (Blacas.)

XVII. B. DIOGENES, ensconced within his *dolium*, or great oil-jar, exactly such a vessel as those still used throughout Southern Europe. He has with him the badges of his sect, the ragged staff, and the cur, whence came the appellation of "Cynic." Before him sits a disciple ready to take down on a papyrus roll the wisdom that falls from his master's lips. The initials cut upon the vessel are those of some Roman of Hadrian's times, who had adopted the philosopher for his model. Sard. (Thorwaldsen. Imp. Gem. IV. 82.)

XVIII. A. CUPID aiding the pedagogue, and enthroned in the magisterial *cathedra*, whence he administers punishment to a stupid pupil with the good old instrument yet in use in Scotland under the name of *taws*. The gravity of the master, and comic distress and pain of the scholar are here depicted with the utmost humour. Sard. (Dr. Nott. Imp. Gem. IV. 31.)

XVIII. B. CADUCEUS placed between two ears of bearded wheat (triticum): an elegant and expressive symbol of "Peace and Plenty." This intaglio is beautifully finished, notwithstanding the extreme hardness of the gem, a purple sapphire, the true Oriental amethyst. (Maskelyne.)

XIX. A. SILENUS, seated on a rock, is, with great complacency, solacing himself with a draught from his capacious *scyphus*. To leave no doubt as to the personage intended, the artist has placed in his left hand a thyrsus entwined with an ornamental bandeau, the Bacchic *tænia*. Sard. (Dr. Nott. Imp. Gem. IV. 41.)

XIX. B. POETESS (SAPPHO or ERINNA) seated, and playing upon an instrument of many strings, probably the Lydian *barbiton*. This representation, so rarely to be met with in antique remains, gives much additional value to this gem, which itself, in point of art, is an almost matchless example of the early Greek style. Its high antiquity is declared by its belonging to the class of signets anterior to the use of seal-rings, being engraved upon a scarabeoid. Burnt Sard. (Woodhouse Gems. Brit. Mus.)

XX. A. JANUS, leaning upon his staff. The plinth resting upon his double head, and which, at first sight, seems an unmeaning adjunct, will, by inverting the figure, be found to become the foot of the pitcher into which the

statue of the god is thereby metamorphosed. A very curious *jeu d'esprit* doubtless enveloping some very profound philosophical mystery. Sard. (Prof. Gerhard. Imp.Gem. IV. 86.)

XX. B. Mask of a Bacchante, in front face, the features inspired with frenzy, and the mouth open, as if shouting forth the cry of the Mænads. The hair is bound with ivy, and also circled with strings of large beads, which appendage, from its constant attachment to similar masks, probably consisted of hollow spheres of metal, and formed the *crepundia* that sounded like bells with every movement of the head. Sard. (Maskelyne.)

BOOK II.

I. A.

SKELETON, emerging from a huge urn, decorated with cross torches, allusive to the Eleusinian Mysteries, and plucking a branch from a palm-tree. This remarkable design obviously and ingeniously expresses the winning of unfading glory *after* death, for the arms of the defunct hero are seen piled at the foot of his urn. Executed with great finish in the Roman manner. Sardoine. (Beck.)

I. B. Bust of a youthful Macedonian Prince, wearing the horn of Ammon, after the fashion first set by Alexander the Great. The features, however, are not those of the celebrated hero, but more resemble the coin-portraits of Philip V., and of his son, Perseus. The latter, in fact, had a son named Alexander, who during his captivity at Rome was noted for his skill as a chaser and jeweller, τορεύειν καὶ λεπτουργεῖν are the terms used by Plutarch. Before his time, an Alexander, son of Cassander, had reigned a short space in Macedonia, until he was taken off by his ally, Demetrius Poliorcetes. It is a natural inference that some later namesake of the greatest of the line should have also ventured to usurp his established type of portraiture. Lapis-lazuli. (Praun.)

II. A. Saturn: his head, as usual, covered with a veil. This costume had, doubtless, no deeper intention at first than the expression of old age in the personage represented, for we see the figure of Winter, the decrepit age of the Year, similarly clothed. Winckelmann, however, (P. G. de Stosch, p. 33) very sagaciously discovers in it an allusion to the fact mentioned by Macrobius (Sat. i. 10), that to Saturn alone of the gods did people offer sacrifice with *uncovered* head. This usage he explains by that rural god's institution of a festival for the benefit of labourers, "in whose prayers, and in the contemplation of whose toils he takes delight," which however does not at all elucidate the matter, unless the idea be that his worshippers approached him

without *awe* (of which covering the head was the most ancient sign), as being a kindly and familiar deity. Sard. (King.)

II. B. AGED SHEPHERD, seated, and extracting a thorn from the foot of a girl, whose gestures speakingly declare her pain and solicitude. This subject, on account of the pleasing contrast it affords in the figures and attitudes of the actors, was very popular with the gem-engravers, and doubtless equally so with their models, the painters of antiquity. Plasma, divided by a white band, the rare *jaspis monogrammos* of Pliny. (Praun.)

ART OF POETRY.

A.

THE PATRON GODDESSES OF THE POETIC ART, represented as engaged in its cultivation. Erato, muse of amatory verse is tuning her *cithara*, whilst Polyhymnia, of the epic, is declaiming with a scroll in her hand. Between them is placed the Dionysiac *cista mystica*, supporting dramatic masks. In the background an attendant raises aloft a basket containing the sacred articles. A sepulchral pillar behind Erato, bearing an urn, alludes to one function of poetry, the immortalising the illustrious dead. This cameo affords a matchless example of Roman skill in utilising the natural colours of the sardonyx, for the purposes of the design: appropriately depicting here Polyhymnia wrapped in its mantle of *black*, Erato in its lighter colours, and the accessaries in white. (Beverley.)

B. Two CHILDREN, who having put on the masks and dresses of comedians, are acting their parts with amusing exaggeration. One of the pair, seated on the *thymele*, or theatrical altar, twangs the lyre, whilst his companion leaning upon his staff in the character of "Old Man" is declaiming at the top of his voice. Of much interest, as clearly illustrating the nature of the ancient mask, which formed a complete head-piece to the performer. Sard. (Dr. Nott. Imp. Gem. IV. 59.)

C. MUSE, OR POETESS, seated and playing upon an instrument which is neither *lyra* nor *cithara*, but the much more perfected *barbiton* "of many strings," whence the grammarians derived its name. This was a Lydian invention, and consequently adopted by the Asiatic Greeks. The lady is clothed in the archaic costume, a thin tunic full of plaits, over which is thrown a *peplum*. Costume and instrument together render it very probable that this beautiful figure represents the *Lesbian* Sappho: Christodorus describes a seated statue of her as existing in his own times (fifth century) amongst those adorning the Gymnasium of Zeuxippus. To add to the in-

terest of the subject, I know of no other ancient monument which gives so accurate an idea of the very peculiar construction of the celebrated *barbiton*. This intaglio has few rivals in point of execution in early Greek art, all the details being engraved with the most wonderful delicacy, even the face has all the finish of a miniature. The elaborate completeness of the drapery, which entirely envelopes the person, marks a considerably earlier period in the history of art than that to which the half-nude figure on the similar subject already given, is to be referred. My drawing is only enlarged by one-quarter of the height, so as to give its actual effect, the gem being of unusual size in its class, a scarabeoid of rock-crystal formerly belonging to the Chev. Bröndsted. (Cockerell.)

TITLE PAGE.

HORACE. This bust is assigned to our poet principally, it must be confessed, on the strength of the initial H, so significantly inserted in the field. The attribution however is fairly supported by the bay-branch in front, a proof that the portrait represents a poet. The work of the intaglio indicates a date by some century and a half later than Horace's own, and belongs to the times when he had become a "school-author." This however does not invalidate its authenticity, as numerous busts and statues of the poet were then in existence, notably the one erected in the forum of his native town, Venusia. Yellow beryl. (Blacas.)

P. v. Minerva, wearing an *Attic* helmet embossed with a winged hippocampus. The work is not antique, but a very happy imitation, or rather resuscitation, of the purest Greek style by that greatest of modern engravers, Rega of Naples. On this account I have thought it might justly be admitted amongst the original masterpieces of the same art. Aquamarine. (King.)

P. xii. Achilles about to put on his armour. Sardonyx (Praun.)

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